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THE RAVEN
AN EXCLUSIVE INTERVIEW
WITH JOHN CUSACK
AND JAMES MCTEIGUE



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Dear HorrorHound,

I would like to let you know that I'm a big fan of your
magazine. I have been a true fan of horror since I was 7
years of age. I'm currently 29, and love horror even
more. My favorites are Halloween (1978), Halloween 2
(1981) and My Bloody Valentine (1981). Being a child
born in 1982 during the era when slasher films ruled is
quite interesting. I collect slasher films and was also writ-
ing to ask if you know of any establishments or Web sites
besides Amazon where I can get them? [Is there a] list of
all of the horror/slasher films that were released between
the years of 1978 and 1986? These are the years when
most, if not all, were released.

Kailan D. Burgess (Harrisburg, Pennsylvania)

Hey Kailan - be sure to pick up HorrorHound #22 for our
A-Z of '80s slashers - it is packed with great titles to
check out. Also check out our good friends at retroslashers.net - their site is packed with all the information you
desire. Thanks for the letter - HH

Hello HorrorHounders!

While reading issue #31 (which is
pretty awesome), it dawned on me ...
perhaps I should send in some of my
horror tattoos! So, here they are!
Enjoy, and be jealous!

HUGE fan, Dick Greco

Thanks Dick - and just a reminder to all
HorrorHound readers, you too can sub-
mit photos of your ink for inclusion in an
upcoming issue of HorrorHound. Just
send an e-mail to
mail@horrorhound.com and include
your name and information (if available)
on the artist! - HH

I loved your mention of the Army of Darkness comic
book. Ash is definitely part of the Multiverse, and with the
many crossovers that he has done, he is meeting more
characters than Spider-Man and Dracula combined.
Well, heck ... he has met Dracula. The Danger Girl and
Army of Darkness crossovers are fantastic and I can't
wait to see who he will meet next! Loved your feature on
The Fly. Now that makes me think, what a crossover that
would be ... Ash vs. The Fly! Hmmm...

Paul Dale Roberts (Elk Grove, California)

I just finished reading the 32nd issue and thought it was
definitely time to extend some well-warranted high fives
to the editorial staff and writers of your fine magazine.
I've certainly enjoyed reading every issue I've received
up to now (I've been a charter subscriber through Mile
High Comics since issue #1) and am amazed at how
fresh and innovative each issue of HH is put together.

I'm one of those Monster Kids that got the bug way
back in the late '50s/early '60s with the advent of Shock
Theatre TV packages, Bobby "Boris" Pickett singing

"Monster Mash" on the radio, the Aurora Models and the
newest invasion of monster magazines like Famous
Monsters, Castle of Frankenstein, Horror Monsters and
on and on. I've never lost my fascination for horror and
fantasy films (despite the many turkeys I've been privi-
leged to watch during the last five decades), and I've
bought and read most of the mags that have come and
gone over the years, not to mention renting loads of VHS
tapes and DVDs since the video explosion in the '80s.

While I love the classics from Universal and Hammer,
I also keenly follow the newer stuff. I'm always looking
for the golden nuggets amongst the dross. I must say
that your mag provides an excellent cross section of cov-
erage of the old and the new, with every issue jam-
packed with interesting articles, great photos and amus-
ing factsoids. You're in a class by yourselves. I just wanted
to say thanks for all the fun you've provided me so far
and extend my best wishes for your continued success!

Tom Shumaker (Parkton, MD)



As an avid reader of your excellent
publication, I am always excited to
pick up the newest issue from the
magazine rack. This month I was
particularly excited to see that your
current issue included a tribute to
what is, in my opinion, the greatest
horror film of all time, John Carpenter's
Halloween. While your article did
provide a great overview of the impact and
legacy of the film, I feel that you did
miss one key fact. In trying to make the
case for the film transcending the genre
you neglected to mention that
Halloween has been preserved by the
Library of Congress National Film
Registry as a culturally important film
since 2006. If there was ever a more stunning endorse-
ment of the significance of a film than a government-
sponsored agency taking the time and care to preserve a
film for future generations, I do not know what is.

Preston from Connecticut

I just finished watching Chillerama, and wanted to send a
big THANK YOU! The movie was a blast! I haven't had
that much fun watching a movie in a long time and I can't
wait to share it with my friends. Please continue to
devote a little space each month to indie horror movies
that might not pop up on the radar. I'm really glad I read
about the movie in the current issue and didn't miss out.
Anyways, keep up with the awesomeness!

Tracy Barkat

I have two ideas for your super scary magazine: 1) Do a
feature (with photos) showcasing TV horror hotties. Start
out with Louise Robey (because she's the hottest of them
all). Pretty please? 2) Could you show photos where
Friday the 13th: The Series was filmed? I'd like to see

LETTERS • LETTERS •

THIS ISSUE:



Letter from the Editor:

Theme issues are something we at *HorrorHound* have toyed with since the inception of the publication, but only recently have we had the opportunity to embrace some of the ideas and themes we strived to give tribute to. After our science-fiction/horror-themed issue (#31) and last issue's remake theme, we are excited about the direction we have taken – and it seems as though fans agree as we have received some very nice words via letter and e-mail over the past few months.

Having said that, we hope the same readers who appreciated our recent outings will enjoy our tribute issue to vampires. We opted to try something different this go-round, however, as we did not wish to give further spotlight to the kings of the genre. Bela Lugosi, Christopher Lee and Max Schreck have been left out in lieu celebrating the more underappreciated vampires – such as "Katrina" (Vamp), "Jesse Hooker" (Near Dark) and "Marie" (Innocent Blood). Their films never sold-out theaters, they never boasted sequels and their characters were never immortalized as toys ... but true *HorrorHounds* can still enjoy the crimson they spilled to entertain our bloodlust.

Featuring throughout this issue is our list of 100 vampire movies that you may know ... you may even love them ... but we are fairly certain your friends or family missed the majority of these titles when they played those late nights on HBO (just ask a co-worker if they ever witnessed the joy that is *Sundown: A Vampire in Retreat* – or maybe *Vampyros Lesbos*). If you think we missed anything, please send your letters to mail@horrorhound.com!

Also, don't forget to take part in our best of 2011 voting, located on page 26, and check out next issue for those voting results.

– Nathan Hamnerman (Editor-in-Chief)

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what the outside of the Curious Goods store looks like now. Is it even still there? Thanks a million!
Marty Vandal (Dance, West Virginia)

Hi Marty – thanks for the suggestions. We decided to sit down and figure out exactly where this show was shot – or specifically, where the Curious Goods antique store was located. We discovered that its location was actually part of the Distillery District – a historic/entertainment precinct located just east of Downtown Toronto in Ontario, Canada. The area hosts the largest collection of Victorian-era industrial architecture in North America and has been used on over 600 film and television productions during the past 30 years (including *Mimic*, *X-Men*, *Chicago* and *Tommy Boy*). In fact, fans of the film can visit the Distillery District Wikipedia page to see photos of how the area looks today. – HH



HorrorHound, I have been a big fan of George A. Romero's zombie movies since I was little and I made pictures for him for being the best director of all time. I did pictures for *Night of the Living Dead* (shown) as well as *Down of the Dead* and *Day of the Dead* (not shown). Thanks for printing my letter.

Jacob Swanson

1) *Near Dark* (1987) • Bill Paxton and Lance Henriksen star in this great, yet unconventional, vampire film where fangs are never seen and the word vampire is never uttered. Directed by Kathryn Bigelow (*The Hurt Locker*).



QUOTH THE RAVEN, NEVERMORE! by Jessica Dwyer

Edgar Allan Poe, the man, has become as fascinating as any of the characters created in his novels and short stories. The mystery of Poe stands beyond the content of his writings, surrounding the man himself to this day. The answers to many secrets – such as how the writer really died, or the mysterious figure that visited his grave every anniversary of his passing – disappeared along with the enigmatic author.

This March, Relativity Media brings *The Raven* to the big screen, one of the first films to feature a fictionalized account of Poe's final days. The script's giant "what if?" has Poe matching wits with a madman on the loose in Baltimore, Maryland, a killer who murders his victims using methods taken directly from Poe's stories. The investigator in charge, a fan of Poe's work, comes directly to the author for help, inciting a dangerous game of cat and mouse that endangers Poe's beloved in the process.

The Raven is directed by James McTeigue, the man behind the cult favorite *V for Vendetta* and the gory '80s throwback *Ninja Assassin*. McTeigue, with his flair for stylish gore and eye for dark, poetic imagery, is an excellent choice for a film that employs Poe's decaying world as the framework for its story.

Casting John Cusack as Poe may be a surprising choice to some, but not for those familiar with his more mature work in *Grosse Pointe Blank* or *Hell Cab*. (*HorrorHound* will also remember his stellar turn as the tortured writer in 2007's *1408*, based on Stephen King's short story.) A personal fan of Poe's work, Cusack also brings insight into the minds of writers with a wild streak, having been friends with author Hunter S. Thompson. (The actor's next role continues his streak of dark characters – real-life serial killer Robert Hansen in *Scott Walker's Frozen Ground*.)

Recently, *HorrorHound* was given the rare opportunity to interview both McTeigue and Cusack to discuss *The Raven*, the dark side in all of us, and why we are still fascinated by Edgar Allan Poe's tragic life a century and a half later.

John Cusack:
HorrorHound: What attracted you to a project like this, a hybrid of action, mystery and horror?

John Cusack: The chance to play the "Godfather of Goth" was pretty cool. He's a true American genius and icon, a true writer. I've always loved his writing; his stories are a strange hybrid of horror masterpiece and pop culture. I think he was very aware that he was writing for sensation as well as for other reasons. It



was too great to pass up – I would've been crazy not to do it. I was just real lucky to get the job.

HH: Poe has become almost as famous as his work, a character in his own right. Why do you think that is?

JC: He has become sort of an icon that way. He was quite famous when he was alive – he was the first literary rock star, and also the first doomed rock star. He had that renown but he also had entropy because of all of his demons: his battle with the bottle, always getting into fights with other writers... He was a brittle sort of man, a tortured human being. He was fascinated with putting together this literary work on the terrors of the soul, of being human. He equated beauty and death, and then melted those things in such a unique way because of his own personal experiences with so many women that he loved – watching them die of tuberculosis, the horror of that. There's nothing more interesting or horrifying than a dying woman, which is what he experienced with his wife. I think he was very honest about it.

In Jungian terms, he was pure shadow. The raven [in his poem] was the messenger from the Underworld. He kept going back into it. He was a bit shamanistic, an Underworld explorer. He invented the detective genre: There would be no Sherlock Holmes without Edgar Allan Poe – Arthur Conan Doyle basically admitted that. He was a massive, massive figure who deserves his posthumous recognition.

HH: He and Mark Twain are really the two American icons of literature.

JC: Strange you bring up Twain, because I don't think people have really any idea of the sense of irony and humor in Poe's writings. There's a sense of the absurd, albeit a black absurdity. He's got a razor sharp wit, and some of his stuff is pretty funny. He's got a great sense of humor – "Hop Frog" is a black comic masterpiece.



HH: If you go back and look at the Poe films with Vincent Price, the wit and comedy is definitely there.

JC: Exactly. At the beginning of our film, when they are drawing him into this mystery, he's at this bar filled with these sailors and drunks. He'd visit these literary circles and then head down into the bowels of society just like in his writing. He'd visit hookers and prostitutes and criminals to experience it for himself. He was a wicked alco-



2) *Martin* (1976) • John Amos stars in this George A. Romero masterpiece about a disturbed young man who moves in with his superstitious uncle, who believes his nephew to be a bloodsucking vampire.



holic, but he also became this verbal stunt pilot. He was a pretty wild character, he had a shade of libertine in him. He'd also got into these massive literary feuds with anybody – [Henry Wadsworth] Longfellow or any of these guys – he'd savagely attack these other writers in such an insane way. He was always looking for a fight.

HH: He sort of cut his own throat with that, because no one would help him or touch him after that. No one would publish him.

JC: Absolutely, he was making enemies from left to right. But the one thing no one could deny was his genius. He was a fas-

inating character that way – so many different contradictions. He genuinely had a great, great love for his wife. I think he really revered and lived for the women in his life.

HH: I think that came from the loss of his mother, having lost her at a young age. He kept looking for that connection.

JC: Yes. There was another woman he became attached to, the mother of one of his friends, who died as well. He was a really cursed character.

HH: Going into these darker areas of the human soul is something that Poe did very well. You've done your own

VAMPS in 2012:

Vampires return from around the world.

If there is one thing to learn from this issue, it's that the vampire subgenre is one of the longest traditions in cinema. Thanks to recent franchises such as *Twilight* and *Underworld*, Hollywood is far from finished with the fame-seeking fang-frenzy. In 2012 alone, there are a number of vampire-themed projects scheduled for release, capped off by the finale in the *Twilight* saga – *Breaking Dawn: Part 2*. After the January release of *Underworld: Awakening* fans can look forward to Johnny Depp as Barnabas Collins in *Dark Shadows*, set for theaters this May 11th. One month later sees the release of *Abraham Lincoln: Vampire Hunter* starring Benjamin Walker. Soon after, kids can jump in on the fun with Sony's *Hotel Transylvania* – a 3-D animated feature featuring the voices of Adam Sandler and Kevin James. Even later – Neil Jordan (*Interview with the Vampire*) returns to the vampire genre with *Byzantium* (based on the play "A Vampire Story"). And those are just the projects currently on the schedule for release! Let us not forget the impending remake of *Buffy the Vampire Slayer*, which will relaunch the franchise back to high school. A remake for *The Hunger* is planned, as well as a new installment in the *Blade* comic book film series. Leonardo DiCaprio is set to produce *Harker*, a retelling of the *Dracula* story – while Dano Argento has finished his 3-D take of the classic Bram Stoker novel (*Dracula 3D*) with Rutger Hauer and Asia Argento starring. In all – a busy future for vampires! 🍷



Did You Know? Every year since 1949, an unknown visitor makes a toast of cognac to Poe's original grave marker and leaves three roses. This person has come to be known as the "Poe Tossier."



QUOTH THE RAVEN, NEVERMORE! CONTINUED ...

share of darker roles — you're actually getting ready to play a serial killer in *Frozen Ground*. Why do we gravitate towards this dark side and enjoy being voyeurs watching it?

JC: Because it's there in all of us — Jung called it "the shadow" — all that stuff is inside us, and we all know it. No one wants to accept or exonerate it, but we all go into the Underworld in one way or another; we all get initiated and scarred by it. It's in the world and it's also in us. The people who go truly insane, those are the people who don't acknowledge that.

That's what all art is, I think. Can you imagine reading a book or seeing a film where there's no conflict within oneself, no darkness to be faced, nothing hidden or real? The journey to find all those things in the dark nooks and crannies of our mind and soul, those dark places we want to keep hidden... those are things you have to unearth to become whole. Art gives us that metaphor all the time. The people that won't admit they have a shadow are the people who go insane. The people that admit they have this shadow, that they have these fascinations, those are the people that stay sane. All that stuff is within the human soul; there is just no denying it. Poe was a pioneer that way: He was scarred from his experiences, [his work is] a mixture of willpower and tragedy.

James McTeigue:

HH: What attracted you to make a fictional story of Poe?

James McTeigue: I would say a love of Poe's stories and a love of Poe as a character. This film gave me a unique opportunity to meld the two together. Ultimately, we end up with Poe as a character in one of his own stories; I think that was a unique sort of twist. This allowed us to get away from what *Coman* did, which was basically make a film about each story, as well as not having to do a straight biopic on Poe's life, which was very hard to scramble and troubled and ultimately would make a depressing film. This is definitely a popcorn movie, but I also saw it as a good way to get Poe back into the public consciousness as well.

HH: When I talked with John Cusack, we discussed how Poe has become a character in his own right. There have been other novels that feature Poe as a character, one in particular called *Poe Must Die*. Did you seek out any of those to get a feel for your film?

JM: I didn't read that one, but I read a lot of Poe and Poe biographies. Books like *The Alienist* are set in the same sort of world where our film lives, but putting Poe in his own stories — I find that unique to anything else out there, especially film-wise.

HH: Your films are all very visually striking. They're almost like a graphic novel come to life. How did you tailor your style to match the somber tone that Poe's life and his stories hold?

JM: I think you bring a different sensibility to each film. Then, in conjunction with DP Danny Ruhlmann and production designer Roger Ford, we come up with a look, although I'm pretty specific and I usually have a rear of things that I like to show them from other films. There's this very visual thing that you get from



Poe's stories themselves. In some ways, Poe was the precursor to a lot of genre fiction writing — I wanted to recreate the color palette and mood that I found in those stories. But we also wanted to incorporate art and photographic references in creating the right mood for the film.

HH: It looks gorgeous. Is there anything specific that you drew from, other than his writings, to get the look of the movie?

JM: Well, I'm not going to give you too many secrets [laughs]. But yeah, William Blake had a great cross between horror and color — some of his stuff has this sense of mania combined with an amazing color palette. Some other scenes might look like [the lighting] from *The Godfather*, the dark, somber, burnt-orange tones that run through that film.

HH: So how did you turn Budapest into mid 1800s Baltimore?

JM: The way you achieve the look is mainly through the art direction and [digital] enhancement. The Baltimore I needed doesn't exist anymore — it disappeared through progressive degeneration and the fire that happened there in the early 1900s. We went looking for somewhere that could properly represent that, so we looked at a lot of locations in Eastern Europe. For the most part, film studios are looking for places that are cheap to shoot and somewhere that works aesthetically — Budapest served both those masters. (We went to Belgrade and Serbia too.) There's a lot of photographic reference from in and around the time, so I was able to get a very good idea of what Baltimore looked like at the time and to apply that to Budapest.

HH: What helped you decide on John Cusack to portray Poe?

JM: I've always thought that John is a good actor and there are some roles of his that I really love, stuff like *The Grifters* and *Grosse Pointe Blank*. Plus, I think the public perceives him as one thing, but there's a darkness of character to be explored in John. He really jumped at the chance to play the part because he already knew and liked Poe and understood what the film was trying to achieve. He also mentioned that he was good friends with Hunter S. Thompson — I think he could see similarities between Thompson and the Poe character in the movie.

HH: What sort of things did John do on set to get into the mind of Poe?

JM: Besides the mental preparation, John was interested in physically looking the part. He was very rigid about his diet so he could get Poe's gaunt look — he went the distance there. For John, the costumes are also a big part of the character, so we talked a lot about that with the costume designer. We honed in on clothes that John felt comfortable in as Poe, but that also had modern lines, so our clothes lay between fact and fiction. John also had collages in his trailer, sort of an explosion of his mind as to what influenced Poe. He never brought the mania that was probably going on inside his head to the set — he's too good an actor for that — but I think at some point he was in a dark place. But he came through — I think when we were done filming he was quite sad to see Poe go, to tell you the truth.



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AWAKENING IN THE UNDERWORLD..... by Jessica Dwyer

In 2003, a film meshing elements of *The Matrix* with two of folklore's biggest monsters hit theaters across the world. *Underworld* introduced audiences to a place of seemingly never-ending night, a world like our own, but slightly off... darker and decayed. Here, werewolves and vampires fought a war right under humanity's nose, slaughtering one another over the centuries until only one race would be left standing.

Over the course of three films, Len Wiseman and Kevin Grevoux brought this nocturnal fairy tale to life, the last revealing the full origin story of the battle between the two species: a tragic Romeo and Juliet-inspired tale that spoke to an equally familiar story of hatred of race and slavery.

Following 2009's *Underworld: Rise of the Lycans*, few expected another installment, believing the trilogy to be complete. But much like the creatures in the films, you can't keep a good franchise down. In early 2012, Selene returns with her black leather coat and arsenal in *Underworld Awakening*.

Separated from her hybrid lover Michael, Selene finds the world a very different place than the one she knew. Humanity, now knowing that vampires and werewolves exist, is waging a war against both species to wipe them from the earth. To stay alive, Selene must rely upon strangers to assist her in the search for Michael.

HorrorHound had a chance to sit down with star Kate Beckinsale, producer and co-creator Len Wiseman, and newcomer Michael Ealy to talk about the return to the *Underworld*.

Director Len Wiseman

HorrorHound: What was behind this new film's direction?

Len Wiseman: It all came from the idea of taking the concept and flipping it upside down, doing something different with it. *Underworld* has always been a hidden culture. I've fantasized about bringing it out into the open, discovering what would happen when it was no longer this hidden culture but completely exposed to the human race, which it has always feared. That kind of started the idea, then Kate and I talked about it. I'd pitch her some ideas and she'd say, "Oh that sucks," or "That's really good." We're really trying something new with *Terminator* we're very familiar with.

HH: Do you think this film will bring back fans that the second film sort of let down by not living up to their expectations?

LW: Well, I think that's a hard thing to do regardless, because the first one is kicking off the concept, just by putting vampires and lycans together. That's one of the things also that we wanted to do with this one ... there are only so many

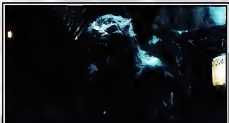


times you can tell the same type of story. On *Underworld 2*, I'll be honest, there was a little bit of a damage control. A script was written, we had a start date from the studio. It's one of those things where you're diving in and sort of catching up to the script, that sort of process. This one is a lot different.

HH: How was India Eisley cast?

LW: We watched a lot of audition tapes, I watched hers, and thought it was fantastic – we immediately looked onto her reading. Then three days later, Kate and I were at Starbucks waiting in line and we're talking about this and that. She turns around and there was this girl and her mom with this cute hat on. Kate says, "That's kind of what I looked like when I was younger. She looks like a little Selene," I looked at her and said, "Yeah, she does ..." So in this very Hollywood producer kind of way, I'm actually thinking of going up and talking to her mom because she looks great for that role. "Hey I'm making this movie, you ever think about acting?" So I'm looking, and I'm sure she's glancing over, thinking, "This guy is a creep." Finally, I walk over and it's India. She said, "I know, I came in and read, I sent you the tape." So it was like a confirmation for the character right there. She was the one.

HH: Is there any chance of going back into the past as in *Rise of the Lycans*, showing some more of the history? Because we really like watching Bill Nighy chew scenery the way he does.



LW: I'm working with Bill on *Totò's Recal*. I love this man. I agree with you – if you have a concept, send it to me and we'll do it. Every day he's coming up to me and saying, "Len, I know you cut my head off, I get it, but ... they're vampires. Isn't there a way?" So he would love to as well. The way this process has gone on, you just never know how things are going to develop – there's always the evil twin idea ... I tell him, "Bill, I can't get too [soap opera] *Dallas* with it," but I would love to have him back. Though, I had to explain to him, "We didn't just cut off your head, we blew up your corpse too. In number two, I took your half body, I put it on a ship and I blew it up." But we'll work on it.

HH: With the environment right now focusing on the romantic ideal of the vampire, is it a challenge to remind everyone that they can in fact kick ass?

LW: I can't speak for others. But with our franchise, I always wanted to do an action item. When this whole process started, I had never seen an action item



"I took your half body, I put it on a ship and I blew it up. But we'll work on it."

— Len Wiseman discussing the character of Viktor (*Underworld*) with Bill Nighy

with horror characters in it. I treat it as much more of an action film with horror characters. It has always been sort of an action/horror for me.

HH: Have you ever thought of creating a video game based on *Underworld*?

LW: Yes, we have. Actually, we're in the process of working on something now. Funny enough, I sort of stayed away from it but the video games started getting too good. I started researching some stuff, because I was going to be doing *Gears of War* at one point and I really got into that game. Then I started playing *Arkham Asylum*. ... If I could get hold of those guys and we had a level of game like that, or even the mood, the tone, ... You can feel a very *Underworld* presence in a game like that. I would love to do it. We were even talking about doing an online game.

HH: Massive Multi Player would be great for this.

LW: Yeah, where you can go in and really create your characters. The more I get into that world, the more I'm fascinated by it.

Michael Ealy

HH: So as the new kid on the block, what can you tell us about the film and your part?

Michael Ealy: I play Detective Sebastian, he's human, in the vaguest terms possible, he's investigating some murders and is found by Selene. They don't get along, they don't like each other. But they learn to work together.

HH: So you can't talk much about the plot.



ME: No, and I know that makes it frustrating in a lot of ways, but that's also some of what makes it great. Watch the trailer, there's a hint as to what happens. (laugh) What I can say is that it's action-packed. This is the first time we see humans living among the lycans and the vampires. I think I can say that lycans are supposedly extinct in this film.

HH: How far in the future is it? Or can you not discuss that?

ME: No, no ... it's unclear as to how far it is. The last one was technically two, since three was a prequel, and in the first two you don't really know what year it is. So I'm looking at this thing like, "What is time?" What is time in this world, you know, because we might have these futuristic weapons but my character drives a Volvo. I ain't even talking about a new one.

HH: So, are you an American detective in this?

ME: Yes, I'm one of the few without a British accent in this film. I don't know where it takes place. I mean, it's not Chicago, I think that's sort of what's beautiful about this whole thing, the fact that time and place don't really matter. You get caught up in these characters, and they all have a really human dynamic, even the vampires and the lycans.

HH: This is your first horror or fantasy film, how is it being a part of that?

ME: I had no idea how big the franchise was. My own sis-

This Just In:

Movie news from around the world.

The Evil Dead

Sam Raimi's Ghost House Pictures (in association with Mandate Pictures, Sony and FilmDistrict) are moving full-steam ahead on the impending *Evil Dead* remake which is pegged to begin filming in New Zealand this upcoming March—and with an eventual release date scheduled for April 12, 2013! For this remake, short-filmmaker Fede Alvarez will be in the director's chair with a script written by Fede and Roda Sayegman (with very public revisions written by Diablo Cody (June)). The story is said to follow the original film's plot about a group of friends who find themselves in a secluded cabin, surrounded by evil.



The Cabin in the Woods

The Joss Whedon-produced horror film, *The Cabin in the Woods*, is finally nearing its long-awaited release after being yanked from its original early-2010 release schedule to be retooled for the fancy new 3-D format. Directed by Drew Goddard (a long-time writer for both Whedon and J.J. Abrams), based on a story written by Goddard and Whedon, the story basically goes: "Five friends go to a remote cabin in the woods. Bad things happen." The movie saw further release delays thanks to the production studio's (MGM) financial woes (many MGM titles are still waiting to see release, including the highly anticipated *Red Dawn* remake). "*Cabin*" stars Chris Hemsworth (Thor), Richard Jenkins (*Let Me In*) and Bradley Whitford, and will be released everywhere on April 13th, 2012.

Jigsaw Returns?

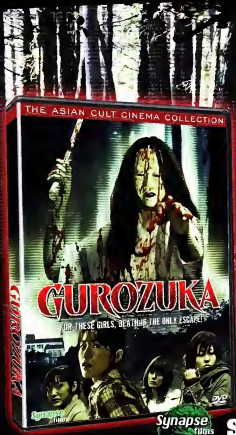
Well, it's official: the *Saw* franchise is not dead after all. In early December, Longate vice chairman, Michael Burne, spoke with CNBC where he revealed that another installment in the *Saw* franchise is in the works. Whether or not the film series will be able to reclaim their Halloween dominance (recently held by *Paranormal Activity*) is yet to be seen. 🍅





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A fun getaway turns into a journey to hell for some teenage girls visiting an isolated house to rehearse and perform a play for their private movie club. Shortly after they arrive, a mysterious videotape is found with footage of a violent killer wearing a Japanese "deigan" mask. Someone or something is in the house and gruesome death awaits those who cannot escape!

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ter called me mad – she wouldn't speak to me for a month: "Why didn't you tell me?" I was saying, "I'm sorry, I didn't know!" I had no idea she cared about vampires. She said, "I have to come to the premiere, I have to." I had other family members calling me that I hadn't heard from in years, and they are trying to get hold of me wanting tickets to the premiere. So this is like a whole new thing to me. I'm very excited; it was so much fun to do, and it was a whole new level of filmmaking for me. The whole 3-D experience! On the first day, one of the directors, Bjorn, came out of the tent with these white Oakley sunglasses on, and he's talking to me and I'm looking away trying not to stare. I don't know what to say to this guy. I mean, why are you wearing sunglasses in the dark? I was thinking, "Um, is it because he's Swedish ... ?" We were in Vancouver, it was dark and it was raining, perfect for *Underworld*. But then he was apologizing – it turns out that they were watching the footage of every sequence in 3-D. So he takes me into the tent and I got to see my first take in 3-D – I was blown away. We shot it in Real 3D (as opposed to converting) and it's cool. You still need a good story – I think that's part of the problem with everyone trying to rush everything into 3-D that you lose the story. But this one is great and has some really compelling performances. That girl [Beckinsale] can act.



Kate Beckinsale

HH: You're back with two genre flicks, *Total Recall* and *Underworld*. Which are you more excited about?

Kate Beckinsale: I'm really excited about both of them actually. I mean *Underworld* is the family business – even my mother has a scene in this one. *Total Recall* is so exciting though.

HH: How does it feel returning to this character after so long?

KB: Well, I never really thought about it unless someone came up to me and asked if I was going to be in another one. I'd always say no because I knew that it was a planned trilogy, and the third one would be a prequel which I wouldn't

be in because I hadn't been born yet. I really didn't think I would be in another one. I'm also a bit nervous about having the number four after the name of any movie. When I was growing up, anything that was "number four" was straight to video, you know? I think that's the way most people feel. There are some these days that actually work, like the *Fast n' Furious* car movies, which I think there are four or five of them now, and *Resident Evil*. Even though I was joking about it being the family business, it is kind of true. If we were going to do it again, we didn't want it to be something exactly the same except without Len directing. But once all the ideas started coming in and the concept was so different, "What if the *Underworld* wasn't quite 'under' anymore ... ?" The various relationships that Selene has in this are really very different, so it seemed an interesting thing to do. Also, with this one being in 3-D, something I've never done before, that was an experience.

HH: So how do you feel about 3-D filmmaking?

KB: I thought it was going to be worse than it was. I thought it was going to feel a bit slowed down, but it wasn't. There were monitors throughout the studio, everyone had their 3D glasses on and the cameras are a bit more complicated. But it wasn't really that much different.

HH: So how did it feel getting back into an action role again?

KB: Every time I do one of these things, it's different because I'm not that person at all. We've got the same stunt guy, Brad Martin, who is directing 2nd unit on this film and every time I'd see him, I'd start panicking. He'd say, "Let's see how you run," and his head would go (shakes from side to side) because I was running like a girl in heels. Every time I'd be running or throwing a punch, everything was bad. Even though I've gotten beyond that and I can kick the shit out of everybody, I still get nervous. But I can do it now! 🍀



INDIE SPOTLIGHT IN REVIEW

• by Jason Hignite



Live-esque cast.

This laugh-out-loud documentary explores the lives of George, his unstable wife, Barbra, and their kids. Samson (a hotheaded wannabe) and Grace (a pink-adorned rebellious teen who is obsessed with dying as a human). The family is rounded out by the couple

Vampires

In a world of sexy, mysterious, and sometimes "sparky" vampires, director Vincent Lamore brings us a film that de-mystifies all mythologies. After two failed attempts to film the daily... er... nightly lives of contemporary vampires, a film crew is allowed in the home of a vampire family in Belgium. Vampires does for modern blood suckers what *The Sopranos* did for the mob. Yes, vampires are badass; they have "feds" with severe problems, they have petty arguments, and they often make very dumb decisions. Lamore brings us a horror version of *The Office* meets *Spinal Tap* with a Saturday Night

in the cellar who can't seem to keep their hands and their teeth off of their prey. Vampire is a completely irrelevant look into the lore of sanguinarians — and, nothing is taboo. Sexual proclivities are daily fare, including infidelity and incest. "Most," which usually consists of "social undesirables" like illegal immigrants, is regularly delivered to the house by the police. The highest level for a human in this world is the "house meat," which in the case of our family, is a pretty young woman who is fed on daily and kept in a closet... and she seems delighted by it. Along with Grace's continual attempts to commit suicide (the best scene has her hanging by the neck in a doorway with her brother making fun of her), you get an amazing dark comedy with humor that leaves you feeling guilty for laughing.

Vampire does seem to lose some of its punch as the film nears the end. Like many projects, things get "bored" as you near completion. This is a why filmmakers often shoot the crescendo scenes early in principle photography... capturing the early, enthusiastic energy of the cast and crew. This film feels like it was shot chronologically... and, by the end, everyone was phoning in their performance. This is the only negative in the film and it is by no means fatal. Vampire is a must for lovers of night owls, but, be prepared... this film may completely destroy your vampire fantasies. Vampire is available now through MPI Media Group.



pires—in a way that is fresh and original.

Beginning in 1995, Lindermuth began this character-driven journey with *Addicted to Murder*. Here, we meet our main characters, Joel Winter and a vampire named Rachel. As a child, Joel witnesses Rachel claim a victim. She is drawn to the innocence and curiosity

Addicted to Murder Trilogy

Often the complaint on indie filmmaking is concerning the less than impressive production quality. Admittedly, it can be hard to muscle through some low-budget films because of this. But in some cases, you are treated to a fantastic story. *The Addicted to Murder Trilogy* is probably one of the best examples of this that I have seen. The story of a serial killer turned vampire hunter vampire hunter, Kevin Lindermuth has created a thinking-person's saga. Without leaning on gore and nudity, he explores the mind of a killer while exploring the relationship between human and vampire — and furthermore, of vampires to vamp-

of the young boy. As an immortal, Rachel is able to find a true sense of being alive only through losing death. She mistakes a relationship with Joel as her "killer" — pushing the limits of immortality through years of being "murdered" by her slayer. However, when Rachel leaves Joel, the young man is left with an addiction. After the murder of his parents, he moves to the anonymity of New York to feed his inner monster, and to search for his beloved Rachel. What Joel finds is an underground world of urban vampires, and is soon drawn too deep to get out as a mortal.

Addicted to Murder 2 is a nonlinear exploration of the last 10 minutes of *Addicted to Murder*. This is the hardest of the trilogy to follow, especially if any time has passed from watching the first film. As an experience of the trilogy, the sequel must be watched. *Addicted to Murder 3*, however, brings the story to fruition. Joel is actively hunting the creatures that made him what he is. By this time, the few vampires that are left are in hiding, and even an abandoned prison cannot provide a safe haven from his wrath. The tagline for the film does a great job of preparing you... "We all know that vampires feed on humans. But what feeds on vampires?"

The Addicted to Murder Trilogy is a disturbing, nihilistic series that forces you to bond with a killer, blending the stoicism of *Deer* with the grit of *Taxi Driver*. Blank Force Cinema have packaged the entire Kevin Lindermuth's vampire trilogy onto one DVD.



The Bleeding

It would be easy to say that *The Bleeding* is like *The Fast* and the Furious with vampires... but here's the problem... *The Bleeding* is precisely *The Fast* and the Furious with vampires. If you have read my column, you have probably noticed that I tend to focus my attention on films that I truly feel deserve someone talking about them — I don't really give bad reviews. Well, hold on to your pants — this one changes everything. Although I am not saying that you should not see *The Bleeding*. As your humble servant in the world of indie horror, I simply want you know what you are getting yourself into: if your dream has been

tricked-out muscle cars and oversexed vampires, by all means, get this movie NOW! But even then — be ready, because this movie promises a bit more than it delivers.

Though it was released in 2011, it was actually completed in 2003 — the same year *Fast & Furious* (*The Fast and the Furious 4*) was released. With that in mind, it is ridiculously obvious that Charlie Poomi (director) and Lance Lane (writer) were going for a built-in audience. For whatever reason, *The Bleeding* waited over two years to be released. Maybe the

current vampire craze appeared to serve as the window needed to get this film slipped into the market. But regardless of the reasoning, it is impossible to objectively watch this movie without thinking of *Fast and Furious*. For starters, Poomi took a trip down to the clearance aisle at Vin Diesel's R-Ups and picked up Michael Mathias for the lead. And I must say, I have never seen an actor who seemed so unbothered to be in a film — his performance was faster than Jon Jon. Then, Poomi studied the Rob Cohen *"Fast Cars and Hot Chicks"* textbook (jazzup, I think Poomi picked up the *Cliffhanger* version, because even here, he missed the mark). Finally, Poomi called Salton and asked which reputable actors, owed him a favor. Trust me, this is the worst part of all.

Vinno Jones (the nineties) spent the entire movie dressed like Richie Sambora from Bon Jovi. Michael Mathias (the hero's mentor) provided a slow-pitch performance as a cowboy priest who sleeps in a cemetery and drives a hearse full of guns. DMX (the info-man) came out pretty strong, but then gave a Punky Brewster death scene performance. Armand Assante (the cop, not surprising, was brilliant... but brief. Finally, Kat Von D (the chick) actually gave a respectable performance — too bad it was stuck in this film.

OK — beat up pretty bad, but as a lover of indie film and as a filmmaker myself, it needs to be known that a great budget, a great cast, hot chicks, good cinematography and SFX (yes, these were good) cannot overcome a bad script and sophomore directing. Give me a good story and a talented filmmaker with no budget any day. 🍌

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MARK TIERNEY



DEBRA GORDON



JOHN SAVINI



JOHN VOLKOVICH



DANIELLE HARRIS: HOLLOWEEN SERIES; MARILYN BURNS: 1000 BLOOD MOONS; CERINA VINCENT: FRIDAY THE 13TH PART 2; AMY STEEL: FINEST OF US; MONICA KEENA: GHOSTFEST; JULIA ADAMS: GHOSTFEST; LISA WILCOX: ELM STREET



CAROLYN PURDY: NIGHT OF THE LIVING DEAD; PATRICIA TALLMAN: NIGHT OF THE LIVING DEAD; JUDITH O'DEA: NIGHT OF THE LIVING DEAD

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Jean Rollin's Filmography on Blu-ray.....by Nathan Hanneman

Thanks to companies such as Synapse Films and Blue Underground, fans of horror cinema have been treated to some significant high-def releases of titles that would otherwise be ignored by mass marketers. And January 24, 2012, will mark the release of one of the largest collections of obscure cult cinema to hit the BD medium in a single swipe. The "Redemption" collection, based on the drama of Jean Rollin, will be made available on BD for the first-time ever (DVD versions will also be re-released in conjunction), thanks to Kino Home Video.

The five titles being issued as part of the Redemption series include *Fascination*, *The Shiver of the Vampires*, *The Iron Rose*, *Lips of Blood* and *The Nude Vampire* (Not a bad collection for fans intrigued by our vamp-thriller issue



within the Redemption collection (in fact, all discs from this series will have this special feature).

The Shiver of the Vampires includes an introduction by Jean Rollin, French theatrical trailer, English theatrical trailer, and an interview with Jean Rollin by Dr. Patricia MacCormack.

On *The Iron Rose*, look for an introduction by Jean Rollin, two French theatrical trailers and two English theatrical trailers. This disc also includes interviews with both Natalie Perrey and Francoise Pascal.

Lips of Blood comes with an introduction by Jean Rollin, French theatrical trailer, an interview with Natalie Perrey and more! And finally, *The Nude Vampire* disc will include an introduction by Jean Rollin, French theatrical trailer, English theatrical trailer, and interviews with both Natalie Perrey



to check out). As one would assume, Kino will also provide a nice array of extra features to accompany each disc.

The 1979 film *Fascination* will be paired with its original theatrical French trailer, deleted sex scenes (16 minutes), a short docu titled "Virgins & Vampires," as well as trailers for the other films

cal trailer, and interviews with both Natalie Perrey and Jean Rollin.

All the titles in this collection had previously been released by Ryko Distribution in 2007 but are long out of print and currently fetch a decent price on the secondary market – making these releases all the more exciting!



100 QUESTIONS WITH Alex Winter

by Kenny Nelson



In every issue of *HorrorHound* we take the time to track down a film director within the world of horror to ask a series of 10 seemingly random questions. Whether revolving around said director's body of work, their latest projects, or simply what kind of cereal they had for breakfast – no question is too daring (or silly) to ask! In the past, we have been honored to have such directors as John Carpenter, Roger Corman, George Romero and Adam Green take part in this bi-monthly obsession. For this issue, we took a few minutes to ask actor/director Alex Winter (*The Lost Boys*, *Freaked*) a few unnecessary questions. Enjoy as we delve into 10 Random Questions with Alex Winter.

HorrorHound: What's your all-time favorite movie quote?

Alex Winter: Every line of Monty Python's *The Meaning of Life*.

HH: In your opinion, who is the greatest former cast member of *Saturday Night Live*?

AW: For me, Chevy Chase was the crowning talent of that show in its prime.

HH: What has been your oddest celebrity encounter?

AW: Anthony Perkins ... and that's all I can say about it.

HH: What is the most bizarre film you ever recall having seen?

AW: Probably one of Kenneth Anger's ... but *Meet the Fockies* (Peter Jackson) is the least appreciated cult masterpiece ever made.

HH: Have you ever had to throw together a last-minute Halloween costume, and if so – what was it?



AW: Phyllis Diller. Disaster.

HH: When it comes to media, are you a digital guy or do you have to run to the store and purchase something that you can hold in your hands and put on a shelf?

AW: I care about the content – not the format.

HH: Of all the directors you've worked with, whose methods would you say had the biggest impact on your own directing style?

AW: Yul Brynner on *The King & I* – I learned almost everything I know watching him direct.

HH: Can you name a film you distinctly remember disliking initially but grew to love upon repeat viewings?

AW: 2001: A Space Odyssey.

HH: What is your fondest memory from filming *The Lost Boys*?

AW: The electricity of shooting all night on the boardwalk in Santa Cruz, with that amazing cast and crew.

HH: Why don't we have a special edition Blu-ray of *Freaked* yet?!

AW: PETITION ANCHOR BAY!!!!!!

Keep an eye out for Alex Winter as he continues working on his upcoming remake of *The Gate* and new documentary, *Downloaded* (due out later in 2012) ☆



2-Head Shark Attack
(Asylum Home Ent.)
Available Jan 31st
Details: Survivors escape to a deserted atoll after a Semester at Sea ship is sunk by a mutant two-headed shark... And it has finally happened: the low-budget monster-shark movie subgenre has officially jumped the shark.
Format: DVD/Blu-ray



The Amityville Haunting
(Asylum Home Ent.)
Available Now Available
Details: A found-footage take on the Amityville Horror story. This film is the 10th to be released in the Amityville "franchise" (including the 2005 Ryan Reynolds remake) and the 11th is due in 2012.
Format: DVD/Blu-ray



Apollo 18
(Starz/Anchor Bay)
Available Now Available
Details: The first big flop of 2011 (great to think that), Apollo 18 proved that the DVD horror subgenre has its limits. Devoted scenes, alternate endings and a director commentary will accompany this release.
Format: DVD/Blu-ray



The Dead
(Starz/Anchor Bay)
Available Feb 14th
Details: This zombie film set in Africa is a visual side to Fido and will be released to home video with a director's audio commentary (instead of Ford and Jon Ford), a behind-the-scenes featurette and deleted scenes.
Format: DVD/Blu-ray



The Deadly Spawn
(Elite Entertainment)
Available Jan 24th
Details: Finally making its way onto Blu-ray, the "Midwestern School" of Elite Entertainment's Deadly Spawn will be packed with extras—a commentary, still gallery, casting footage, gag reel, theatrical trailer and more.
Format: Blu-ray



Don't Be Afraid of the Dark
(Sony Pictures)
Available Jan 3rd
Details: The Guillermo del Toro-produced scare flick starring Ray Pease and Katie Holmes has DVD/BD the first of the year and comes packed with features. "Blackwood's Mansion," "The Story" and "The Gruesome" are included.
Format: DVD/Blu-ray



Final Destination 5
(Warner Bros.)
Available Now Available
Details: The fifth film in the Paul Verhoeven series has been released to home video in a number of ways, including a BD/DVD dupe and in 3-D. Alternate death scenes, featurettes and digital copies of the film are all included.
Format: DVD/Blu-ray



Gurozaka
(Synapse Films)
Available Jan 10th
Details: Synapse presents Yûchi Nakayama's Gurozaka, a stylized horror film in the tradition of Scream and Japanese classic The Ring! Extras include a making-of featurette and original trailer.
Format: DVD



The Human Centipede 2
(VIC Films)
Available Feb 14th
Details: Pushed and bawled by its torrid mother and abusive father, Martin sets into motion his plan to emulate Hitler's coup by creating his own version, in this over-the-top sequel to the original surprise-hit film.
Format: DVD/Blu-ray



Parasymp 3
(Paranormal Pictures)
Available Jan 24th
Details: The uncut director's cut of this fan's successful sequel in the Paranormal Activity series hits DVD/BD this January. The disc will include theatrical and uncut versions of the film, as well as other extras.
Format: DVD/Blu-ray



Shark Night
(20th Century Fox)
Available Jan 3rd
Details: One of the least successful films released in 2011, Shark Night with its DVD and Blu-ray (minus the 3-D) will be accompanied by a series of featurettes on both sharks and the making of this film with no word on a Reel-3D release.
Format: DVD/Blu-ray



Step Aside for Your Killer
(Blue Underground)
Available March 27th
Details: Another obscure horror title is scheduled to hit Blu-ray thanks to Blue Underground. Extras on this disc include the theatrical trailer plus interviews with both actress Sarah Stroh and co-writer Massimo Felisetti.
Format: Blu-ray



The Thing (2011)
(Universal Studios)
Available Jan 31st
Details: Mary Elizabeth Mastrantonio stars in the prequel to the John Carpenter classic. Available at the end of January, look for this DVD/BD to include a director/producer commentary, deleted/unrated scenes, two featurettes and a digital copy.
Format: DVD/Blu-ray



Underworld Trilogy
(Sony Pictures)
Available Now Available
Details: In case you didn't already know, the Underworld Trilogy on BD, Sony presents their "Essential Collection." This set includes all previously released discs, as well as Underworld, Endless War—an animated series based on the films.
Format: DVD/Blu-ray



The Woman
(The Collective)
Available Jan 24th
Details: The latest film from Lucy McKillop (May) will be issued on home video as part of the Bloody-Disgusting Selects film label. The movie follows a country lawyer who captures and attempts to "civilize" the last member of a violent local clan.
Format: DVD/Blu-ray

DVD & Blu-ray Release Schedule

Week-by-week rundown of all the upcoming DVD and Blu-ray titles.

- December 27, 2011**
- Apollo 18 (DVD/BD)
 - Amityville Haunting: The (DVD/BD)
 - Final Destination 5 (DVD/BD)
 - Healer Part II (DVD)
- January 03, 2012**
- Attack of the Vegan Zombies (DVD)
 - Carving (DVD/BD)
 - Don't Be Afraid of the Dark (DVD/BD)
 - Don't Let Him In (DVD)
 - Red Winesap Hunter (DVD)
 - Shark Night (DVD/BD)
- January 10, 2012**
- A Career in Horror (DVD)
 - Gruesome (DVD/BD)
 - Suzaku (DVD)
 - Haunting at the Beacon (BD)
 - Heaven Within, The (BD)



Legend of the Dark (BD)
Phobic (BD)
Pervasive, Vol 3 (BD)
Summer of Massacre, The (DVD/BD)

- January 17, 2012**
- Cold Sweat (DVD)
- January 24, 2012**
- Deadly Spawn, The (BD)
 - Fascination (DVD/BD)
 - Gozaka (DVD/BD)
 - House on Sorcery Row (DVD)
 - Iron Horse, The (DVD/BD)
 - Lips of Blood (BD)
 - Nightmare (DVD/BD)
 - Paranormal Activity 3 (DVD/BD)
 - Ravenous (DVD)
 - Shiver of the Marshes, The (DVD/BD)
 - Terror: The Devil's Men, The (DVD)
 - Woman, The (DVD/BD)

- January 31, 2012**
- 2-Headed Shark Attack (DVD/BD)
 - Devon House (DVD)
 - End Call (DVD)
 - Night Train Murders (BD)
 - Thing, The 11 (DVD/BD)
- February 14, 2012**
- 11-11-11 (DVD/BD)
 - Blackwater (DVD)
 - Dead, The (DVD/BD)
 - Human Centipede 2, The (DVD/BD)
 - Specter (DVD)

- February 28, 2012**
- Baby Face (BD)
 - Brinkman: The Darkness (DVD/BD)
 - Reborn (DVD)

- March 26, 2012**
- Coil (DVD/BD)

- All titles listed above include new releases on DVD or Blu-ray—formats are indicated in parentheses.
- All release dates are subject to change.



This Arny Miligan covering is a grotesque portrait of whatever they fear most in death. The film, Clue, received its VHS debut on the ill-fated (and of course, Horror) label – the film revolves around a wild reading and is more or less a gory version of Clue. The film's gore is over the top, almost to the level of H.C. Lowe, and the VHS cover reflected the madness of the film to a T. The VHS is regarded as a highly collectible tape on the secondary market to this day!



When there is any talk about Blood Feast that isn't already down south? This revolutionary film took the film world by storm, no other movie had before. Filmed on a shoestring budget, Blood Feast entered the drive-in circuit with a force. That impact was felt once again when the film entered the VHS marketplace with a cover reflecting the gore to the tongue of Arny Olson – which is why this Connet cover runs up there as one of the best!



As printed way back in *HorrorHound* # 21, we exposed some of the goriest covers to ever grace the home video scene in America as part of a special GoreHound edition of Video Invasion titled Gore Met Dining. The entries included everything from horror classics to shot-on-video crap from

the late 1980s. This issue, a putrid second helping of gore is upon us. Scrape up some of these blood-soaked leftovers onto your plate and devour this special serving of 10 more decaying delicacies from the era of the VHS Boom!



This silly shot-on-video junk left a little to be desired on the last and last time, it feels like the director said, "I got my last return and I have next weekend off, want to make a movie?" A lot of people who witness this wreck watch they had the weird 90 minutes of their lives back. But it sure does have a spectacular cheese-ball cover! A sticker I once saw on this movie summed it up best: "If you are drunk, or plan to get drunk, rent this!"



The revenge flick follows in the footsteps of Last House on the Left, but is more in the realm of action/horror than horror. Ernest Borgnine is a table man with an "incoherent grimacing" face. After some bare chests and a home invasion and push Borgnine's character to the edge, he decides to take them "out". Pretty brutal. The cover takes the cake, however, and is probably one of the most "WTF?" covers ever seen. No casual, the cover makes you want to see it, but the movie does not live up to the hype.



The famous heavily edited re-release of the infamous nightmare in a Damaged Brain speaks for itself... it's a cult classic, but the cover Platinum utilized had more gore than the cut version of the film made. This was definitely frustrating to us obsessive GoreHounds who have sought after that foul corpse ever since. Thanks to its recent DVD release, we can now see the film in its uncensored, audio-connected form – but this VHS cover will still look pretty cool displayed on your shelf.



One of the quintessential New York-got horror films of the '70s – and in my opinion, Abel Ferrara's best hour as a filmmaker – *Driller Killer* follows a satanic artist in New York City, surrounded by a lame puny band and two pathetic roommates. The stress of normal life and the chase around him change him into a blood-seeking madman with a portable battery pack and a drill. The Wizard Video release took a page out of the UK video retailers, displaying the image of a man receiving a forced lobotomy.



Low-budget, gory, and fun for the whole family! – At least in my household. This '70s production classic releases to a whole new realm of goodness and passes it all of Technicolor red. This film involves a satanic hippie group, a everything you want in a shot-on-video with hard-core blood. This VHS release on Marquis Video was limited, but the classic scene on the cover and the film's awesome title helped draw attention to the VHS.



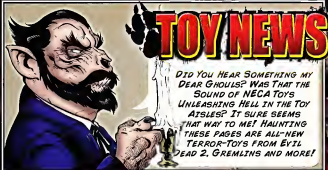
The best part about this movie is its cover... but then again, with a lot of films in the heyday of video, the cover was generally better than the film it housed. This movie is kind of like a dollar-store version of *Melrose Place* and doesn't do much else. It features a few cheapie gore moments, but they are generally laughable. Although, the cover alone makes it a good addition to your video shelf thanks to its funny title and ridiculous artwork.



This shot-on-video title was released by the shot-on-video leader – *Conan McMahon Productions*. A fairly yet disgusting bore about some kids who accidentally kill their Aunt. The kids panic and decide to do themselves of the body using a woodchopper. More of a TV mystery special than a horror flick, the VHS cover led audiences into considering it a horror life. In the end, the film is pretty forgettable, but that cover does perk a little interest!



This Pat Patterson schlock fest has its charm – I think. The film follows a Frankenstein doctor looking to build his perfect bride by taking parts from hot chicks that the hand picks with the help of his "dog" assistant. The movie drags on quite a bit and is sometimes ridiculous. I know aluminum foil goes nuts in a microwave, but I never thought it would raise the dead. Both the poster and the VHS cover are adorned with censored strips – making it all the more amusing.



DID YOU HEAR SOMETHING MY DEAR GHOULS? WAS THAT THE SOUND OF NECA TOYS UNLEASHING HELL IN THE TOY AISLES? IT SURE SEEMS THAT WAY TO ME! HAUNTING THESE PAGES ARE ALL-NEW TERROR-TOYS FROM EVIL DEAD 2, GREMLINS AND MORE!



ONE OF THE COOLEST TOY ANNOUNCEMENTS OF THE LAST 12 MONTHS COMES FROM NECA, AS THEY REVEALED PLANS TO PRODUCE A SERIES OF ACTION FIGURES AND ACCESSORIES FROM THE 1987 HORROR/COMEDY HYBRID - EVIL DEAD 2! WITH TWO WAVES (OF TWO FIGURES EACH), LOOK FOR VARIOUS INTERPRETATIONS OF ASH (BRUCE CAMPBELL) AS SEEN THROUGHOUT THE FILM (INCLUDING "FAREWELL" ASH, "DEADITE" ASH AND "CHATELAIN" ASH). ACCESSORIES FOR THESE FIGURES INCLUDE A POSSESSED HAND, RECORDER, CHATELAIN, POSSESSED MOORE HEAD, AXE, SHOTGUN AND ASH'S GIRLFRIEND, LINDA'S DEMONIC (COVERED) HEAD. THE FOURTH FIGURE ANNOUNCED FOR THIS LINE IS HENRIETTA, WHO WILL COME WITH A POSSESSED HUMAN HEAD AND A MORE-DEMONIC ALTERNATE SNAKE-HEAD (NOT SHOWN).



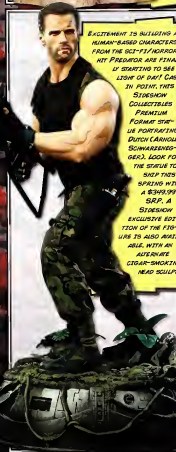


SPUTNIK SUPPLIES HAVE RESUMED A NEW LINE OF SUPER-DEFORMED STYLE PRE-PAINT STATUES BASED ON CLASSIC B-MOVIE MONSTERS. THIS FULLY LICENSED TOY LINE INCLUDES LEE MARTY -

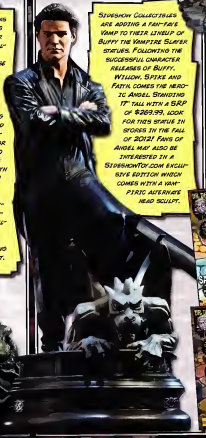
FROM THE 1955 ROGER CORMAN FILM DAY THE WORLD ENDED, AS WELL AS THE TITILE MONSTER FROM 1956'S SING-CREATURE. BOTH FIGURES STAND OVER 6 INCHES TALL AND WERE SCULPTED BY JAMIE D. McFARLANE.



MOSTIUS MODELS PRESENTS THIS SPECIAL MODEL KIT (AND KILLER IDEA) BASED ON BELA LUGOSI FROM HIS BROADWAY DRACULA DAYS.



EXCITEMENT IS BUILDING AS HUMAN-BASED CHARACTERS FROM THE SCI-FI/HORROR HIT PREDATOR ARE FINALLY STARTING TO SEE LIGHT OF DAY! CASE IN POINT, THIS SIDESHOW COLLECTIBLES PREMIUM FORMAT STATUE PORTRAYING DUTCH (ARNOLD SCHWARZENEGGER). LOOK FOR THE STATUE TO SKIP THIS SPRING WITH A \$349.99 SRP. A SIDESHOW EXCLUSIVE EDITION OF THE FIGURE IS ALSO AVAILABLE, WITH AN ALTERNATE COAR-SMOKING HEAD SCULPT.



SIDESHOW COLLECTIBLES ARE ADDING A FAN-FAVORITE VAMP TO THEIR LINEUP OF BUFFY THE VAMPIRE SLAYER STATUES. FOLLOWING THE SUCCESSFUL CHARACTER RELEASES OF BUFFY, WILLOW, SPIKE AND XANDER, COMES THE HEROIC ANGEL. STANDING 17" TALL WITH A SRP OF \$269.99, LOOK FOR THIS STATUE IN STORES IN THE FALL OF 2012! FANS OF ANGEL MAY ALSO BE INTERESTED IN A SIDESHOWTOY.COM EXCLUSIVE EDITION WHICH COMES WITH A VAMPIRIC ALTERNATE HEAD SCULPT.

GENCOHM PRESENTS DR. DEADY'S MONSTER SCENES. SABER TOOTH RABBIT, SKELETON AND FERAL CAT MAKE UP THIS FIRST WAVE OF KITS WHICH CAN BE PURCHASED ONLINE AT MEGA HOBBY.COM.





FUNKO CONTINUES THEIR TREND OF FUN HORROR-ESQUE TOY ANNOUNCEMENTS WITH THE INCLUSION OF MARS ATTACKS! IN THEIR WACKY WOBBLER AND POP! TOY LINES.



HOT TOYS CONTINUES THEIR PREDATOR DOMINANCE WITH THE REVELATION OF A "SAMURAI" PREDATOR 12 FIGURE (AVAILABLE AT SIDESHOWTOYS.COM).



WITH NECA'S FIRST WAVE OF GREMLINS FIGURES NOW IN STORES, IT SEEMS APPROPRIATE TO GIVE OUR READERS A LOOK INTO THE NEXT WAVE, WHICH INCLUDES A SECOND ASSORTMENT OF "MOGWAI" (INCLUDING MOHAWK, DUFFY AND GIZMO-ALA RAMBO), AND THE SECOND WAVE OF GREMLINS (INCLUDING Lenny, a "Phantom of the Opera" Inspired Gremlin and the Electric Gremlin (SEEN AT THE FINALE OF GREMLINS 2), THERE IS NO CURRENT NEWS OF THE EXPANSION OF THIS LINE, OUTSIDE OF THE KINT'S THAT A CONTINUATION IS POSSIBLE. (MOGWAI STRIKE, ANYONE?)



NECA USHERED OUT A NEW LINE OF PREDATOR FIGURES BASED ON THE CHARACTERS SEEN IN THE 1990 SEQUEL STARRING DANNY GLOVER. ON TOP OF THE THREE FIGURES SHOWN BELOW, A TOYS R US EXCLUSIVE TWO-PACK IS ALSO AVAILABLE FEATURING THE CITY HUNTER AND A BERSERKER PREDATOR (PREDATORS).



HORROR FANS HAVE BEEN ABUSING AS OF LATE OVER THE IMPRESSIVE LINE OF NEW A NIGHTMARE ON ELM STREET ACTION FIGURES RELEASED BY NECA TOYS. SHOWN HERE IS THE ENTIRE FOUR-FIGURE SET (AS IT CURRENTLY STANDS), WITH FREDDY KRUEGER AS DEPICTED IN THE ORIGINAL "NIGHTMARE" (RELEASED WITH A FUN PACKAGING VARIATION - SEE PHOTOS), AS WELL AS THE SECOND, THIRD AND FOURTH FILM INSTALLMENTS.





OH MY! LOOK WHAT WE HAVE IN STORE FOR ALL OF OUR FRIGHTFULL FIENDS SEARCHING FOR THE LATEST CORPSES IN THE COMIC AISLES! IT SEEMS MY LIFE-LONG PIN-PAL IS BACK WITH HIS CENOBITE SOCIOPATHS IN A SERIES OF NEW AND CLASSIC TERROR TALES! ENJOY HIS STORIES KIDDIES, BUT REMEMBER NOT TO PLAY WITH THAT PESKY PUZZLE BOX OF HIS. IT WILL TEAR YOUR SOUL APART!

ARMY OF DARKNESS



ARMY OF DARKNESS



Dynasty Entertainment announced plans to relaunch their Army of Darkness comic as an ongoing series. Look for issue #1 (with variant covers) in stores now.

HELLRAISER



HELLRAISER



HELLRAISER



HELLRAISER



HELLRAISER



sic: Hellraiser comic series, this title has been shipping two issues a month featuring cover artwork straight from the landmark movie/comic tie-in that helped set the bar for how licensed movie comics should be handled. Each issue features works from comic legends, ranging from Dan Brereton to Bernie Wrightson.

One of the more exciting announcements/releases as of late comes from Boom! Comics with their new Hellraiser Masterpieces series. A reprint run of Epic/Marvel Comics' clas-

HELLRAISER



The multitude of new horror comics seems to have subsided over the past few months (barring in mind that we generally only cover movie-related horror comics within the pages of HorrorHound). Of the continuing titles out there, fans will be happy to see the next installments of Dynasty Entertainment's Dark Shadows series, as well as Boom! Comics' Hellraiser (along with their overly-impressive cover art), IDW's True Blood, The French Quarter mini-series and Dynamite's new Vampirella vs. Dracula mini-series.



2011 THE BEST IN HORROR VOTING

Another year gives way and with it a new batch of nominees for HorrorHound's "Best of 2011 Voting." The way we break down our noms (in the category of film) is within three sub-categories: Best Movie (Original/Theatrical), Best Movie (Sequel/Remake) and Best Movie (Limited Release/Direct-to-DVD). Due to the excessive backing of theatrically released film productions, the titles in these first two categories are the most widely available with the most fan recognition. It is due to this that we separate these films from the lower-budget independent and/or foreign titles listed within the Limited Release/Direct-to-DVD category. The irony being that, regularly these low-budget productions yield better quality in writing, acting and overall impact. It is because of this increased quality that we also present 10 nominated titles, as opposed to the other categories' five each. If you have not seen every film listed in this article, we would

generally recommend any title that's listed in the Limited Release category – they hardly ever disappoint.

Outside of Best Movie, we have the regular collection of accompanying categories – such as Best Actor and Actress, as well as Best Director. We also present a category for Best Gore Scene for those GoreHounds reading the magazine. Best TV Series boasts the most impressive line up of television shows we have had nominations for to date. We also provide fans an opportunity to express their gratitude towards two of the most HorrorHound-friendly aspects of collecting: Best DVD/Blu-ray Release and Best Collectible. What home video gems excited you the most – or what toy or statue looks best in your collection? Let us know by mailing your answers with the accompanying form (opposite page), or e-mail your picks (along with your name) to mail@horrorhound.com. One vote per person, please.

C.

BEST MOVIE (LIMITED RELEASE/DIRECT-TO-DVD)

Every year, this category always claims the best overall titles, and 2011's offerings may be one of the most overall impressive to date. Aside from being jam-packed with smaller-budget cinema, this category is loaded with amazing films from across the globe – including Canada (*Hobo with a Shotgun*), Japan (*Dream Home*), South Korea (*I Saw the Devil*), the UK/Netherlands (*Human Centipede II*), Norway (*Troll Hunter*) and Serbia (*A Serbian Film*). A diverse selection if we ever had one.



D.

BEST DVD/BLU-RAY RELEASE

- *Evil Dead 2: Special Edition* (Lionsgate)
- *Intruder* (Synapse)
- *Island of Lost Souls* (Criterion)
- *Mystery Science Theatre 2000 vs. Gamera*
- *Zombie: Ultimate Collection* (Blue Underground)

E.

BEST COLLECTIBLE

- *Ghostbusters Ghost Trap* (Mattel)
- *Jason Voorhees* (Sideshow Premium Format)
- *The Munsters Action Figures* (DST)
- *A Nightmare on Elm Street Action Figures* (NECA)
- *Predator 1/4 Scale Figure* (NECA)

H.

BEST ACTRESS

- *Amanda Heard* (*The Ward*)
- *Bailee Madison* (*Don't Be Afraid of the Dark*)
- *Lin Shaye* (*Insidious*)
- *Mary Elizabeth Winstead* (*The Thing*)
- *Pollyanna McIntosh* (*The Woman*)

I.

BEST ACTOR

- *Joel Courtney* (*Super 8*)
- *Nick Damici* (*Stake Land*)
- *Michael Parks* (*Red State*)
- *Min-sik Choi* (*I Saw the Devil*)
- *Rutger Hauer* (*Hobo with a Shotgun*)

J.

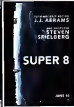
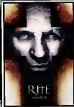
BEST DIRECTOR

- *J.J. Abrams* (*Super 8*)
- *Jason Eisener* (*Hobo with a Shotgun*)
- *James Wan* (*Insidious*)
- *Joe Cornish* (*Attack the Block*)
- *Kevin Smith* (*Red State*)

A.

BEST MOVIE**(ORIGINAL/REMAKE)**

This may not have been the best year for original theatrical releases, but it still delivered a couple hits in *Invidious* and *Super 8*. That doesn't mean they are your favorites though. So tell us what is!



B.

BEST MOVIE**(SEQUEL/REMAKE)**

This year was filled with remakes and sequels that happened to be a better set of offerings, compared to what have fans have been given in the past. What stood out as the best in familiar territory?



C.



D.

BEST TV SERIES

- American Horror Story
- TrueBlood
- Death Valley
- The Walking Dead
- Dexter

E.

BEST GORE SCENE

- Drive-In Massacre (Chillerama)
- Party Attack (Dream Home)
- Human Pinata (Hobo with a Shotgun)
- Centipede Removal (Human Centipede III)

Mail your votes today! Write in your picks below or write them on a separate piece of paper (along with your name & e-mail address, and mail them to: HorrorHound's Best of 2011, P.O. Box 710, Milford, OH 45150 – or e-mail us your picks at mail@horrorhound.com!

YOUR NAME: _____

E-MAIL ADDRESS: _____

A.

B.

C.

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J.

25 YEARS OF NEVER GROWING OLD

THE LOST BOYS

A HORRORHOUND RETROSPECTIVE

by Kenneth Nelson

Sleep all day. Party all night. Never grow old. Never die. It's fun to be a vampire. Well, unless you fall victim to death by stereo. The *Lost Boys* may have had their immortality botched by Sam, Michael, and the Frog Brothers; however, their cinematic story will certainly live forever. For 25 years, Joel Schumacher's 1987 teenage-vampire flick *The Lost Boys* has been adored by HorrorHounds and casual fans alike. Our parents may have grown up watching *Dracula* on late-night creature features, but *The Lost Boys* introduced the lore of the vampire to a whole new generation of film fans while leaving an indelible mark on the vampire subgenre in its wake. So join us—don't worry you've been invited—as we take a retrospective peek in HorrorHound style to celebrate the silver anniversary of *The Lost Boys*!

Despite being a huge stylistic departure from what vampires movies were typically depicted as, the basic plotline for *The Lost Boys* was straight forward. A young adult named Michael and his little brother, Sam, move with their mother, Lucy, from Phoenix, Arizona to Grandpa's house in Santa Carla, California. While visiting the boardwalk one night, Michael's eye is caught by a gorgeous young lady by the name of Star who is quickly discovered to flock with a group of bad boys on motorcycles, a band of rebellious teenage vampires led by David. These *Lost Boys* attempt to recruit Michael, but can only transform him into a half-vamp until he commits his first kill. Sam soon discovers his big bro is turning bloodsucker and seeks out the Frog Brothers to assist them in hunting down the head vampire in order to stake him, therefore changing all half-vampires back to normal and allowing Michael to get a sun tan someday without it sending him straight to hell.

The original script for *The Lost Boys*, penned by James Jeremias and Janice Fischer, was a vastly different creature than what eventually came to fruition on the screen. Inspired by the tales of Peter Pan and his lost boys who never aged and remained children forever, Jeremias and Fischer wrote a script that was compiled of a cast of kids, not teens, in order to capitalize on the adventurous camaraderie of Richard



Donner's hit film *The Goonies*. In fact, the first draft of the script actually had one of the lead vampires named Peter—after all, Peter Pan never grew old, was able to fly, and visited Wendy and her siblings at night—all traits which could be construed as vampiric in nature. In hindsight it is hard to imagine the *Lost Boys* as a bunch of 11 and 12-year-old kid bloodsuckers being chased around by a couple of bubbly, 8-year-old old scouts by the name of the Frog Brothers. However, Richard Donner was on board as executive producer and was obviously familiar with how successful a young cast could be at the box office, so the wheels were set in motion by the studio (Warner Bros.) with Donner himself originally attached to direct the picture.

As is often the case with studio pictures, production on *The Lost Boys* stalled for a bit and Donner eventually lost his inspiration to direct the picture, instead choosing to take the reigns of a buddy cop action flick called *Lethal Weapon*. Mary Lambert, who would later go on to succeed directing both *Pet Sematary* films, next agreed to tackle the picture before departing due to undisclosed creative differences. Although Donner had vacated the director's chair, he was still producing the film.

After being urged by his wife, fellow movie producer Lauren Shuler Donner, to meet with a filmmaker by the name of Joel Schumacher whom she had just worked with on the *Brat Pack* flick *St. Elmo's Fire*, Richard offered Joel the chance to take a crack at the pre-teen vampire film. Schumacher met with the president of Warner Bros. who urged him to read the script for this 'Goonies go vampire' children's film. Joel agreed but disliked it a great deal upon his initial reading, yet he saw enough in the story to create his own vision of how the elements of the story could, in his mind, be applied successfully. In an equal-parts bold and balmy move, the largely unproven Schumacher declared he would only sign on to the project if he could transform the entire story into a tale of teenage vampires in lieu of the little kiddies portrayed in the script. Fortunately, Schumacher painted a picture of a sexier, hipper rendition of *The Lost Boys* and the producers made the decision to hire him for the gig.

With Joel Schumacher on board, the script was reworked by Jeffrey Boam in order to reflect the changes desired by the director. The main cast of characters were aged into their teens, with several of their names changed in order to further separate some of the Neverland tie-ins (Peter was changed to David, Wendy became Lucy and so forth). Furthermore, the character of Grandpa was added to the mix and Star, a character originally depicted as a little boy, was re-vamped as a sexy, female love interest. With a script in place, the next step in development was casting the talent, and talented they certainly were.

Joel Schumacher is self-admittedly enthusiastic about the opportunity to collaborate with actors, and to say that he was given a more than formidable cast to play with for *The Lost*



Quoteable Quotes: "If all the corpses buried around here were to stand up all at once, we'd have one hell of a population problem!" — Barnard Hughes (*The Lost Boys*)



Boys would be an understatement. The role of David, the leader of the teen vamps, was awarded to 18-year-old Kiefer Sutherland after Schumacher brought him in for a script reading after remembering him from a close-up shot near the finale of *At Close Range*. Sutherland had just finished shooting *Stand by Me* at the time and was a fresh face that was just beginning his journey to stardom. The remaining *Lost Boys*, all relatively unknown (as was the case for the majority of the cast) were Alex Winter as Marko, Billy Wirth as Dwayne and Brooks McCarter as Paul. The role of head vampire Max, the father of the *Lost Boys* so to

speak, was given to Edward Herrmann, a veteran actor who was attracted to the idea of playing a part so against his type. The biggest casting surprise of the film was Diane West, who had just won an Oscar for best supporting actress in *Hannah and Her Sisters*, accepting the role of Lucy. West was Schumacher's first choice for the part, although some of his other casting choices would not come quite as easy.

The role of Grandpa was filled by Barnard Hughes. Although the part was originally envisioned for either Keenan Wynn or John Carradine (father of David Carradine). Wynn unfortunately passed before filming began and Carradine was too ill and ultimately near the end of his life as well. The starring role of Michael was given to Jason Patric, but convincing him to participate in the film was no small feat. Much in the same manner that Schumacher scoffed at the thought of directing a G-rated kids film about pint-sized fangers, Patric balked at the idea of being featured in some exploitative vampire tale despite only having a pair of screen credits to his name. Patric was steadfast at being a serious actor and did not want to jeopardize his career aspirations, so it was thanks to the persistence of the director that he finally accepted the part.

Schumacher was enamored with Patric's good looks, talent, and charisma—he held out for Patric for six weeks, frequently meeting with the young man and his agent in order to sell him on his concept of the film. Perhaps Schumacher's casting of Michael's love interest, Star, may have had a bit to do with getting Jason to agree.

Schumacher had pictured Star as a sexy little beach pixie with short blonde hair—pretty much the antithesis of the sultry, seductive gypsy that Jami Gertz wound up portraying on screen. However, Patric insisted that Gertz was the girl to play the part after having previously shared the stage with her in a play. The director was persuaded in his efforts to woo his young star, whom he held a suspicion may have a little bit of a crush on the lovely young Gertz. The role of Michael's brother, Sam, went to an upcoming actor by the name of Corey Haim, whom Joel Schumacher had enjoyed as the star of the 1986 film *Lucas*. Haim would soon be joined by another rising star who he would not only repeatedly share the screen with but also call his best friend for many years to come.

Edgar and Allen, the Frog Brothers, appropriately named after classic horror author Edgar Allan Poe, were brought to life by Corey Feldman and Jamison Newlander, respectively. Newlander got the part after appearing at a callback audition despite it being his first reading for the role, whereas Feldman was suggested by producer Richard Donner who had just worked with the gifted youngster on *The Goonies*. Having what would be considered the most impressive resume of all the young cast members—featuring credits such as *Gremlins*, *Stand by Me*, and *Friday the 13th: The Final Chapter*—just to name a few—Feldman was brought in for a reading but did not overtly



impress the director. Schumacher suggested that Feldman go rent a bunch of tough-guy action flicks, Sylvester Stallone and Chuck Norris films in particular, in order to research a way to butcher up Edgar Frog and make him more marine-like. Corey did just this and was given the job, ultimately setting up what would be the first of many collaborations between "Feldog and Hamster." The main cast was rounded out by Chance Michael Corbitt in the role of Laddie, a pseudo-little brother to Star. With all the actors on board, it was now time to begin putting the director's eccentric vision of a modern-day vampire tale on film.

Prior to *The Lost Boys*, Joel Schumacher's time in the business had not been spent merely sitting in the director's chair. In fact, he held many different positions behind the scenes on a multitude of projects throughout the '70s and early '80s including jobs as screen writer and producer. However, it was Joel's previous experience as both a costume and set designer that really lent itself to help the director create the bizarre world depicted in *The Lost Boys*. During pre-production Schumacher put together cut-outs of what he thought David and his bloodsucking cohorts should look like, a strange conglomerate of bikers, rock star and '80s fashion sensibilities. With a very energetic approach to film making, most of the cast and crew recall Joel having his hands in a bit of everything so to speak. By all accounts, Schumacher relayed the desires of his imagination to the cast and crew quite efficiently, but a perfect storm of talent



was not only brewing in front of the camera but behind it as well in order to make these visions a reality.

One of the most significant crew additions came in the guise of director of photography, Michael Chapman. Although the majority of the actors being filmed in *The Lost Boys* were new to cinema, the man filming them was a seasoned vet. Having an Oscar nomination under his belt for *Raging Bull* as well as lensing a crazed DeMiro in *Taxi Driver*, it had actually been years since Chapman operated the camera. At the time Chapman had moved on to directing, but when the opportunity presented itself to work on a vampire film he enthusiastically agreed. Having long been a self-pro-

claimed fan of cheesy horror flicks, Chapman hopped on board for a chance to capture images of the creatures of the night and to this day still credits Schumacher's flair for visuals as to why the picture looks so damn good.

Filming took place both on location in Santa Cruz, California (given the fictitious name of Santa Carla in the movie) and on Stages 12 and 15 at the Warner Bros. backlot. For all intents and purposes, filming was a relatively standard shoot. Schumacher recalls a few moments when youthful ego may have delayed a scene or two from being in the can and star Corey Feldman has gone on record as saying it was one of the most painful shooting experiences of his life, although he has clarified that this was primarily due to personal issues plaguing him at the time and not a result of the cast or crew. *The Lost Boys* would really have two major hurdles to leap over — effects and execs.

Believe it or not, the now-iconic vamped-out visage of *The Lost Boys* nearly look an entirely different form. Special effects, makeup, and prosthetics of the practical kind were experiencing their heyday in the mid-'80s. Almost every horror film coming out had some outlandish foam-latex creature or monstrous puppet so, as is customary in Hollywood, you stick with what works. The makeup effects team working on *The Lost Boys* at the start of shooting created a very monstrous, prosthetic-laden look for the vampires.

However, Schumacher was displeased and felt that the picture would suffer from having his cast of very attractive teen vampires completely covered up by foam latex appliances. In an attempt to find the appropriate look for the vamped out *Lost Boys*, a gentleman named Greg Cannom was brought in to perform makeup tests after principal photography had already begun on the film. Cannom churned out a very simplistic makeup effect that could be viewed as either sleek and sexy or scary and sinister depending on the actor's performance, and was hired to bring *The Lost Boys* to life two weeks into the start of filming.

The centerpiece of Cannom's vampire makeup were full-eyed contact lenses. The lenses were very thick





and made out of glass, so comfort was not their strong suit when placed on the actor's eyes, and as a result, were not frequently used in cinema at the time. Soft corneal contact lenses have become inexpensive and painless in today's world, but back in the mid-'80s this was not the case, so the use of glass lenses really stood out in transforming the appearance of David and the gang. Filming was apparently quite difficult thanks to the lenses which were completely impenetrable and could only be left in for very short

periods of time, typically allowing only several minutes of shooting to occur before the actors needed them removed for a break. Additionally, Cannom changed the standard practice concerning the vampire's fangs. Whereas the canine teeth were the traditional location for them to protrude from, Cannom chose to center them more and have them sprout from the incisors in order to provide a sleeker look to these cooler, more contemporary vamps of the time. The makeup was rounded out by a couple of thin latex pieces, one applied to the actor's forehead and the other to their cheekbones. Although they didn't look like much, the subtle changes provided by these appliances did wonders to accent the bone structure of the vampires on film.

Schumacher may have gotten his wish when it came to keeping the look of his *Lost Boys* rooted more in the realm of humanity than the monstrous, however, the makeup crew did get to stretch their imagination for several other elements of the picture. Although only seen very briefly in the film, the *Lost Boys* were given very grotesque feet from which they hang in their underground hotel/coffin that appear like something birthed from a genetic experiment between human and bat. This may have made the cut, but some of the other effects makeups weren't so lucky.

Max, who is unveiled to be the head vampire during the film's finale, originally had a far more menacing makeup created for his big reveal that was significantly older and inhuman in appearance. A large puppet was also created for Max's death sequence that was cut from the final print of the picture, which portrayed his spontaneous combustion from the inside out after being staked by a wooden fence post. Another intricate puppet designed for the film's finale was also left on the cutting room floor: A special face mold of actor Kiefer Sutherland with his eyes opened was carefully obtained and used to create a mechanical head for David's death in which he

is impaled on deer antlers, yet Schumacher exposed the entire use of the animatronic from the picture in lieu of a more simplistic cutaway in which David's ghastly appearance has given way to an innocent, almost angelic-looking face post mortem.

The risqué switch of the vampire's aesthetic may have turned out for the best, but there was still another obstacle plaguing *The Lost Boys* prior to its release. Throughout production, the executives at Warner Brothers reportedly



inquired whether or not the film was a comedy or a horror film. The director's response was simply "yes," which did little more than add fuel to an actively burning fire. The suits were adamant that the two genres could not effectively coexist, and at one point the president of the studio expressed his fear to

Schumacher that his boldness may cause him to be replaced. However, the director gambled and forged ahead with infusing plenty of humor into the story. Sure, horror films had been unintentionally funny prior to *The Lost Boys*. There were also pictures like *Young Frankenstein* that were truly comedies disguised as monster movies, but nothing had stood out of the pack to break the mold in terms of mixing a substantial amount of humor with genuine scares too. The original script had a few minor comedic elements in it, mostly relegated to the exploits of the Frog Brothers, so the majority of the laughs in the film were actually improvised on set during the shoot. The end result provided a tongue-in-cheek sensibility to *The Lost Boys* which actually amped up the scares since the characters on screen were so charismatic and funny, simultaneously making them come across as more believable and true to real life. Schumacher's film stance ended up paying off when a test screening of *The Lost Boys* was projected in Long Beach. Approximately 750 people showed up, with the atmosphere likened to a rock concert as the audience laughed, cheered, and screamed – putting all the concerns of the Warner CEOs to rest.

THE LOST BOYS

PAUL AND JIMMY DARNES
LOU GRAMMA
ROGER GALTREY
EDDIE AND THE SUNSHINE
EDWARD SAGANIAN
EDDIE AND THE TIDE
TIM CAPPELLO
MURRAY GALLS
THOMAS NEWMAN





The *Lost Boys* was released in the US on July 31, 1987, and pulled in \$6.2 million on its opening weekend as it grabbed the number two spot just behind the James Bond film *The Living Daylights*. The picture worked its way to a domestic gross of over \$32.2 million by the time its theatrical run ended—nearly quadrupling the film's estimated budget of \$8.5 million. More money was soon to be made as *The Lost Boys* became one of the most successful home video releases in the history of Warner Bros. Pictures. A huge part of the film's success was attributed to Schumacher's modern-day approach to the book of the undead. Horror fans were accustomed to seeing vampires depicted with a gothic grandeur—with the Universal and Hammer films remaining as the measuring stick to which all bloodsuckers were sized up against. The *Lost Boys* simply shattered this notion. A bunch of rebellious, too-cool-for-school teenage motorcycle punks and the owner of a boardwalk video store



were about as far away as one could get from Christopher Lee's Dracula. In the wake of *The Lost Boys* a long, black cape or the title of Count were no longer needed to tip off a nosterlun. Sure, other films had dabbed in this notion such as George A. Romero's *Martin* or the 1980 cult classic *Fright Night*, but it was *The Lost Boys* that truly revolutionized the idea of the cool, modern-day vampire and laid the framework for such future successes as *Butty the Vampire Slayer* and *True Blood*. The *Lost Boys* was not only a moneymaker at the box office, but also in record stores. To go along with the stylish vibe of the film, the original soundtrack needed to compile a mixture of contemporary musical talents in order to stand as a formidable counterpart. The 1980s were the pinnacle for motion picture soundtracks—from *Footloose* to *Top Gun*, sound-

tracks provided a wonderful means for fans to obtain a variety of different musical artists at a reasonable price in a pre- *iTunes* world. As was the case with the film, Schumacher and the producers managed to acquire quite a bit of talent for the musical side of things. One of the more memorable songs featured, which also plays during the opening credit shots of the Santa Carla boardwalk, is a cover of The Doors classic "People Are Strange."

Joe Schumacher felt the *Lost Boys* would probably be huge fans of The Doors so much so that a picture of their deceased vocalist Jim Morrison adorned their subterranean dwelling, so he reached out to their keyboardist Ray Manzarek who at the time was working as a producer for Echo & the Bunnymen. He asked if Ray would be willing to re-record the track with Echo & the Bunnymen for all parties agreed, Aussie new wave rockers *INXS* also contributed a couple of songs including their hit

"Good Times" which peaked at #47 on the US singles charts. Other notable artists included The Who frontman Roger Daltrey, Run-DMC, and Lou Gramm of Foreigner whose song "Lost in the Shadows" also received a music video that intertwined footage from the film. Despite all the talent assembled for the soundtrack, the standout song for many to this day is still Gerard McKenna's "Cry Little Sister." Now operating under the moniker of G. Tom Mac, "Cry Little Sister" has become as synonymous with *The Lost Boys* as the *Two Coreys*. The soundtrack proved to be a huge success peaking at number 15 on the *Billboard* 200 Albums Chart. Much in the same vein as the *Lost Boys* reinvented vampires, the picture's soundtrack helped create a long-lasting pairing between having trendy and culturally relevant rock and pop acts.

As is the case with every successful horror film, the rumor mill periodically churned out news of a potential sequel to *The Lost Boys* for many years. Scripts reportedly circulated throughout the 1990s, yet nothing ever developed. During the early part of the new millennium, strong rumors

began to surface that Warner Bros. was looking to develop a companion-piece sequel entitled *The Lost Girls*, yet that never came to fruition. Another rumor claimed that a prequel focusing on how David



became a vampire may have been in the pipeline. The studio finally greenlit a follow-up almost 20 years after cameras rolled on the original. *Lost Boys: The Tribe* was released straight to video in 2008. The film followed a new clan of wide-winged vampires, the Thirst tribe, led by a former pro surfer named Shane. Shane sets his sights on a young woman by the name of Nicole who is new to the surfside town of Luna Bay, quickly turning her into a half-vampire. In the meantime, her brother Chris applies for a job at a local surf shop run by none other than Edgar Frog. Feldman reprised his role for the film, which sees Edgar teaming up with Chris to kill the head vampire. Nothing too fresh was brought to the table in the disappointing sequel, although the ending did live up the chatter amongst fans of the original. After the credits began rolling, the film jumps back for another scene, reuniting the *Two Coreys* as Feldman's Frog Brother confronts a vamped-out version of Hamt Sam! An alternate and more subtle version of this ending was filmed but not used. Hamt also popped up in a third ending that didn't make it into the feature, this time appearing human with Sam warning Edgar that his now blood-sucking brother Alan Frog was coming to get him. In fact, Jamison Newlander repeated his role of Alan briefly for the deleted scene.

The less comic-book savvy *Lost Boys* fans may be surprised to learn that a four-issue miniseries from publisher Wildstorm was actually released as a prequel to *The Tribe* in order to fill in some of the gaps between films. By far the most interesting aspect of this story arc is that David did not actually perish in his first fight—he evidently the dear artists missed his heart (you never see him disintegrate or explode like the other vamps who meet their demise) and the Frog Brothers have continued to hunt him. This is just one of many revelations unveiled by the comics. It turns out Grandpa was also a half-vampire and was tormented by none other than the widow Johnson, so killing Max failed to return him to human form like it had for his grandson Michael. Grandpa eventually perishes and there is also the implication that Alan Frog has become one of the undead too. The comic also ties in the character of Shane, lead vampire from *The Tribe*, by revealing that he was one of the surf punks attacked by the *Lost Boys* in the original film and that he was turned by David, essentially making them vampire kin. Oddly enough, Shane was portrayed by Kiefer Sutherland's real-life half brother Angus Sutherland in the filmed sequel.

To say that fans and critics both had a lukewarm response to *Lost Boys: The Tribe* would be an understatement, yet the film was met with such much anticipation that its sale numbers well exceeded the forecast. This meant that fans would have to wait 20 years this time for another *Lost Boys* adventure. Like its predecessor, *Lost Boys: The Thirst* was released



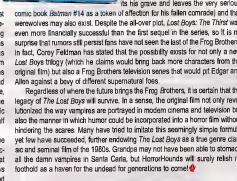
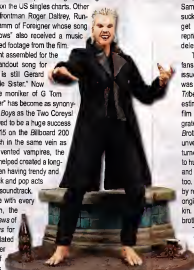
direct-to-video in October of 2010. Corey Feldman and Jamison Newlander both starred, reprising their roles as the Frog Brothers. Corey Hamt, who had recently gone through a rather public falling out with the other public talking out of

Feldman, as seen on their reality show *The Two Coreys*, stated that he would not return for this sequel. Sadly, Hamt passed away on March 10, 2010, at the age of 38.

For this third entry in the franchise, *The Thirst* referenced in the film's title is actually a drug distributed by DJ X, a rave organizer. Fortunately, Edgar Frog is able to identify that the seed drug is actually vampire's blood and being used to recruit an undead army. The plot spins into varying levels of convulsion and head scratching as viewers discover that Alan Frog turned himself into a half-vamp by drinking vampire blood while scuffling with a half-breasted senator who is trying to make his first kill in order to become a full-blown fanged monster. Living off of animal's blood, Alan is unwilling to help his brother Edgar who has been hired as a vampire hitman with his sights set on the nefarious DJ X while also having to rescue his employer's brother as part of the mission too. Edgar forges ahead and assembles a motley crew to join him that includes a congressman, a reality-TV has-been and a vampire romance novelist. Alan Frog ultimately shows up to help destroy DJ X, only for the Frog Brothers to find out they've been pawns in a much larger scheme as the man they were sent to rescue is actually the head vampire. Being the awesome monster bashers that they are, the Frog Brothers eradicate all the fangers and in turn Alan reverts back to humanity. Additionally, viewers learn that Sam perished in a car accident (Edgar actually visits his grave and leaves a very serious note to his grave and leaves a very serious note to his grave and leaves a very serious note to his grave).

comic book *Batman* #14 as a token of affection for his fallen comrade) and that werewolves may also exist. Despite the all-over plot, *Lost Boys: The Thirst* was even more financially successful than the first sequel in the series, so it is no surprise that rumors still persist fans have not seen the last of the Frog Brothers. In fact, Corey Feldman has stated that the possibility exists for not only a new *Lost Boys* trilogy (which he claims would bring back more characters from the original film) but also a *Frog Brothers* television series that would pit Edgar and Alan against a bevy of different supernatural foes.

Regardless of where the future brings the Frog Brothers, it is certain that the legacy of *The Lost Boys* will survive. In a sense, the original film not only revolutionized the way vampires are portrayed in modern cinema and television but also the manner in which humor could be incorporated into a horror film without hindering the scares. Many have tried to imitate this seemingly simple formula yet few have succeeded, further endorsing *The Lost Boys* as a true genre classic and seminal film of the 1980s. Grandpa may not have been able to stomach all the damn vampires in Santa Carla, but HorrorHounds will surely relish its foothold as a haven for the undead for generations to come!





BOASARO

THE LOST BOYS

100 VAMPIRE MOVIES

to tell your friends about

Who doesn't love a good vampire movie? It's definitely not a subject we have ignored within the pages of *HorrorHound* – and it's definitely not a subject that will be ignored in the future. But when we sat down and decided to dedicate an entire issue to the cinematic history of the fang feature, we kept running into roadblocks. While it's honestly very easy to tackle all the films that are among the elite titles of the subgenre – *Nosferatu* and *Dracula* (in all of his greatest interpretations, whether played by Bela Lugosi, Christopher Lee or Gary Oldman) – even with the more modern successes such as *Blade*, *Underworld* and *From Dusk Till Dawn* ... we thought our readers would appreciate a little attention being played towards the films that don't already have a wide audience. Films like *The Legend of the 7 Golden Vampires* ... or *Cronos*. It was during these brain-storming sessions that we came up with the concept of this article: 100 Vampire Movies to Tell Your Friends About. We are fairly certain you know these titles – but how about your less-learned friends?

Instead of compiling a massive list, from one to 100, of the best vampire movies ever made, we have broken down a series of 15 top 5 lists (75 total), broken down into separate subcategories. Our clever way of presenting film titles that would often be overlooked – all while attempting to stay away from any film that resulted in huge box office receipts, sequels or enormous fan followings (and one of the reasons *The Lost Boys* serves as this issue's Retrospective, rather than an inclusion in this article). Like any list idea, there were still some issues – such as movies that were left out of this article (like the extremely impressive *Near Dark*; pictured at right); so we have also included an additional 25 with the bottom page facts littered throughout this issue featuring films that did not fit a particular category laid out within the next 7 pages. These bottom pages, when combined with this article's recommendations, total 100 vampire films (hence the *100* in the title). We know there is no way we have mentioned every deserving film in this article – so we urge you, the reader, to send us your thoughts on the list and our omissions (mailto:mail@horrorhound.com) for a follow-up article to be published next issue! Until then, enjoy these great blood-faced treats! 🩸



COMEDIES

1) Abbott and Costello Meet Frankenstein (1948)

One of the greatest comedy horror films ever made, this title should be well known and loved enough to have been viewed by every horror fan on the planet. Sadly, there are simply not enough fans out there who recognize this as one of the best titles in horror, let alone subcategorizing it down to horror/comedy.

This film marks the only other time that Bela Lugosi officially portrayed Dracula on screen outside of the 1931 landmark title. For this horror comedy, Bela was paired up with other horror icons Lon Chaney Jr. (as the Wolfman; Larry Talbot) and Glenn Strange (portraying the Frankenstein Monster). Bringing the laughs was Universal's comic-gold duo of Lou Abbott and Bud Costello, who appeared on screen as a pair of delivery men who get swept into a comedy of errors and terrors.

"Meet Frankenstein" was such a hit at the time, Abbott and Costello later revisited the monster mashing with such films as "Meet the Invisible Man," "Meet Dr. Jekyll and Mr. Hyde" and "Meet the Killer, Boris Karloff."

Some have said this was the last gasp of the Universal Monster films, but it does a great job balancing the comedy and the scares. It's an entertaining treat for fans of the Universal films of the '30s – and it still holds as strong and funny today as it did 60 years ago.

2) Love at First Bite (1979)

Set in the heyday of the disco scene, *Love at First Bite* stars George Hamilton as The Count, searching once more for his true love. He finds her in the form of Susan Saint James, a model with a boyfriend (who also happens to be her shrink). Hamilton proves that Dracula can be as smooth a dancer as John Travolta and that capes can be the key to a woman's heart. This film is drenched in 1979-dated humor, but it still stands as a clever and humorous title.



3) Old Dracula (1975)

David Niven as Dracula, who has opened his castle up as a vacation spot. Some lovely models show up there for a photo shoot, and Dracula takes the opportunity to figure out which of them holds the key to his wife's resurrection.

4) Rockula (1990)

Starring Dean Cameron and Thomas Dolby, *Rockula* is about the young vampire, Ralph (Cameron), who tries to win the heart of his lost love by putting together a band and singing his way into her heart.

5) The Fearless Vampire Killers (1967)

Roman Polanski stars and directs Sharon Tate in this slapstick comedy, one of the first blatant spoofs on the genre, about a professor and his simpaten apprentice who land into trouble during their search for a missing person in Transylvania.



11) *Vampire Wars* (1991) • One of the first anime to invade America via VHS, thanks to Manga Video which also released *Ninja Scroll*, *Devil Man*, *Shadow Skill* and *Ghost in the Shell*.



ACTION VAMPS



1) *The Legend of the 7 Golden Vampires* (1974)
Hammer films created a hybrid in *The Legend of the 7 Golden Vampires* (aka *The 7 Brothers Meet Dracula*) by taking the popular genre of martial arts action films and mixing them with their own established Dracula franchise, taking it in a direction not really seen before.

The fight scenes were explosive and fun, with Peter Cushing once again returning as Doctor Van Helsing, this time with his son as they travel to China to speak at a university about the vampire legends. Once there, Van Helsing is approached by a student who informs the doctor of a village that vampires menace. The twist being that this Asian gang of bloodsuckers are under the control of Count Dracula himself. For this film, Christopher Lee decided not to play the Count (although he's not on screen for very long ... this film marks the first time Lee did not play Dracula in a Hammer film) — Drac was instead portrayed by John Forbes-Robertson. The result is a ridiculous, yet enjoyable display of an Asian/vampire fusion.



2) *Night Watch* (2004)

The first in a trilogy based off the novel of the same name, *Night Watch* gives us a look into a nearly eternal battle between the creatures of darkness and light. It not only included a fair share of vampires, but shapeshifters, witches and other monsters of folklore. A visually stunning film, the Russian production was nominated for the country's version of the Oscars. The film's sequel, *Day Watch*, was released in 2006, while the final installment (*Twilight Watch*) is MIA.



3) *John Carpenter's Vampires* (1998)

Horror-master John Carpenter introduces the world to Jack Crow (James Woods), the leader of a group of vampire killers who work for the church, nidding the world of the undead. When his team is wiped out by one of the baddest vampires around, Jack goes looking for revenge.



4) *Rise: Blood Hunter* (2007)

Lucy Liu stars in this action flick about a reporter who wakes up in a morgue as a vampire. She seeks out those who "made" her in this epic tale of revenge.



5) *Ultraviolet* (2006)

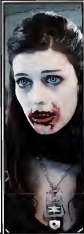
A vampire reaction to films like *The Matrix* and *Equilibrium*, Milla Jovovich stars in this futuristic tale of epidemic (once again, with the vampire curse being the "disease") as the infected freedom fighter is hunted by the government.

DIRECT-TO-DVD

1) *Suck* (2009)

This category is made up of some of the more recently released vampire films that many horror fans may have overlooked as simple direct-to-DVD fodder. Nothing emphasises the importance of checking out these hidden gems more than the horribly-titled film — *Suck*.

Part music video, part horror film and part comedy — *Suck* is an entertaining feature starring Melicoid McDowell and a ton of musical guest stars such as Alice Cooper, Moby, Henry Rollins and Iggy Pop. The film follows a rock band who desires to make it big in the music industry — a dream that may come true, thanks to the mistakes of one of their fellow bandmates (Jessica Paré, whose character, Jennifer, accidentally becomes one of the undead). As she slowly turns the rest of the band over to the darkness, they leave a trail of bloody corpses behind them as the manic (cleverly named) Eddie Van Helsing (McDowell) are hot on their trails. Filled with bright colors and music, this film should please many a horror fan.



2) *Stake Land* (2011)

Apocalyptic futures are nothing new to the film industry, especially after the success of *Mad Max*. Most recently, it seems that every apocalyptic stems from the rise of zombies ... but what would happen to our world after it's been ravaged by vampires? This popular indie flick follows a small group of survivors heading north as they try to stay alive against the undead. Like most films of this ilk, the fellow humans turn out to be the biggest threat. ...



3) *Way of the Vampire* (2005)

This film seems to have inspired a new wave of direct-to-DVD vampire movies set in modern times. The film follows Dr. Abraham Van Helsing (Rhett Giles) who is granted immortality by the Catholic Church, so he can keep fighting his war on the denizens of bloodsuckers.



4) *God of Vampires* (2010)

Part kung-fu action film, part horror, *God of Vampires* mixes the two genres into a gory masterpiece as a professional killer is contracted to murder a Chinese crime lord — who happens to be a vampire.



5) *The Insatiable* (2007)

A "regular joe" witnesses a beautiful vampire feeding and decides to capture her in this strange vampire tale that stars both Sean Patrick Flanery and Michael Biehn.



TOTALLY 80S



1) *Vampire's Kiss* (1986)

Nicolas Cage stars in this black comedy where he portrays Peter Loew, a yuppie literary agent, who crosses paths with the sultry Jennifer Beals who may – or may not – have turned him into a creature of the night. Throughout the film, we witness Cage slowly losing his mind, going so far as to start eating bugs (something Cage really did for the film) and possibly raping and murdering someone (which he really didn't do for the film ... we think). The film makes it difficult to decipher what is actually real and what isn't (fans have likened its blurred lines of reality to that of *American Psycho*), and by the end of the movie, viewers are still unaware of the truth behind Cage's vampirism and insanity.

The film was written by Joseph Minion (*After Hours*) and directed by Robert Bierman – who has become a very accomplished television director. While the film may not be the best title on Nic Cage's resumé, it has developed quite a fan following and still remains one of the quirkiest titles to come out of the 1980s.



2) *Vamp* (1986)

Quite possibly the most "80s" horror film to come out of the '80s ... *Vamp* stars model/singer Grace Jones, who was born to play the vampiric character of Katrina, the weird and seductive stripper at a vampire night club. The movie follows a group of horny college boys who sneak into a seedy strip club that is filled with the undead. Robert Rusler, Chris Makepeace, Gedde Watanabe (*Sixteen Candles*) and Dedee Pfeiffer (sister of Michelle) star as the teens in peril.



3) *The Monster Squad* (1987)

Dracula recruits the monsters of film (*Creature*, *Frankenstein's Monster*, *Wolfman*) to find a rare gem and square off against a group of kids.

4) *The Hunger* (1983)

One of the better modern vampire films, *The Hunger* is based on the Whitely Stinebri novel and stars David Bowie and Catherine Deneuve as a hypnotic vampire couple unlike any seen before on-screen. Dick Smith's makeup effects and the Bauhaus pre-goth music add to the film's brilliance.



5) *Sundown: Vampire in Retreat* (1989)

This zany vamp picture features David Carradine as Count Dracula and a doofy Bruce Campbell as Van Helsing. This visually exciting movie was filmed in 1988 with a draw-out release. Fans of *Fear & Loathing in Las Vegas* may enjoy.

EROTIC VAMPS

1) *The Vampire Lovers* (1970)

Hammer studios is known for many groundbreaking achievements in the realm of horror. One of which being the creation of erotically charged vampire films complete with bare-chested beauties. *The Vampire Lovers* ranks as the best of these '70s lesbian-themed films that were considered daring for their time.

Directed by Roy Ward Baker (*Asylum*) and starring Hammer regulars Peter Cushing, Ingrid Pitt, Jon Finch, Madeline Smith and Kate O'Mara, *Vampire Lovers* is based on the J. Sheridan Le Fanu novella "Carmilla." This title stands as the first chapter in the Karnstein Trilogy, which also includes *Lust for a Vampire* (1970) and *Twins of Evil* (1972) – that follows vampires related to the noble Karnstein family and the Karnstein castle near the town of Karnstein in Styria. The Karnstein pictures differ from that of Hammer's *Dracula* series, as the Karnstein vampires are immune to daylight and fire. This is the film that cemented Ingrid Pitt as one of the true goddesses of horror.



2) *Vampiros Lesbos* (1971)

Released in 1971 and directed by prolific director Jesus "Jess" Franco, *Vampiros Lesbos* was inspired by Bram Stoker's short story "Dracula's Guest." In the film, the seductive Countess Nadine Oskudar (Soledad Miranda) lures unwary victims to their doom with her seductive nightclub act. Franco, known for his erotic films and sensibilities, shines here delivering one of the strangest and steamiest vampire titles in the genre.



3) *Vampyres* (1975)

Directed by José Ramón Larraz (*Black Candles*), this title follows two bisexual seductresses who roam the countryside with an insatiable lust for blood – as well as the succulent bodies of each other.

4) *Caged Virgins* (1973)

It would be blasphemous not to include a Jean Rollin title on this list. While Rollin is synonymous with sexy vampires, his tales do tend to become borderline pornographic. Check out page 16 for five more Rollin vampire titles set to premiere on Blu-ray this January.

5) *The Blood Splattered Bride* (1972)

Another film inspired by the gothic novella "Carmilla," but was first published in 1872, predating Bram Stoker's *Dracula* by 25 years – "Bride" is directed by Vicente Aranda (*Mad Love*).



13) *Embrace the Vampire* (1995) • Alyssa Milano (*Poison Ivy II*) is stalked by a vampire who seeks to reveal her hidden passion ... and quite a bit more. Directed by Anne Goursaud (again ... *Poison Ivy II*).



NON-LEE HAMMER



1) *The Brides of Dracula* (1960)

When we decided that we wanted to present a list of films that most horror fans may have seen – but their friends had not, we leered on whether or not to include the Dracula films of Christopher Lee. These films may be royalty to horror enthusiasts, but to the average fan, much of the Hammer library sadly remains unwatched. So here's our offer: Anyone reading this should run out and buy the Christopher Lee Hammer films... for everyone else, we offer the five most important vampire films from Hammer that do NOT feature the iconic actor.

The top choice for this category was *The Vampire Lovers* – but so as to not double-down on the same film (see our Erotic list at left), we present *The Brides of Dracula*. This film starred David Peel as the Baron Meinster. Peel's blonde hair and blue caped-Baron necked his way through some lovely ladies as he was pursued by Van Helsing (Peter Cushing). The film features the lovely Marie Devereux and Andree Melly (pictured) as undead vixens.



3) *Vampire Circus* (1972)

The novel concept of a circus filled with vampire performers works eerily well in this 1972 release. A town cursed by a dying vampire sees its residents die from a mysterious illness over the years. When the Circus of Nights comes to town, the residents don't realize they are also a part of the Count's revenge until it's too late. This title is quite diverse featuring visually driven vamps that change into cats – plus a stunning nude Tiger-Woman dance.



4) *Twins of Evil* (1971)

Twins Madeline and Mary Collinson star in this addition to the Kamster series of vampire films, along with Peter Cushing, playing their Uncle who's hellbent on saving the souls of the village girls... even if it kills them.



5) *The Kiss of the Vampire* (1963)

A married couple becomes stranded in a village while traveling where they come across Doctor Ravna and his creepy vampire cult.



5) *Countess Dracula* (1971)

Ingrid Pitt stars as Countess Elisabeth (i.e., Bathory) – a harsh ruler in medieval Europe who discovers that bathing in the blood of virgins will make her young again. Pitt doesn't portray a vampire, in the truest sense – but that didn't stop Hammer from capitalizing on one of two historical figures that inspired the Bram Stoker novel.

URBAN VAMPIRES

1) *Blacula* (1972)

One of the better films to emerge from the black-plantation movement was *Blacula* – straight from film production company AIP (the studio responsible for the films of Samuel Z. Arkoff and Roger Corman's Edgar Allan Poe films throughout the 1960s and '70s). *Blacula* stars William Marshall as an 18th century African prince who crosses paths with Dracula. Dracula curses him with vampirism – as well as the moniker of *Blacula*. After being imprisoned in the confines of Dracula's castle for centuries, *Blacula* is freed by a couple of interior decorators and finds his long lost love reincarnated in the world of the '70s.

The film has some full-on creepy moments and not only was it one of the highest-grossing films the year it was released, but it was also the first film to receive an award for Best Horror Film at the Saturn Awards. The movie also inspired a sequel the following year, co-starring Pam Grier titled, *Scream Blacula Scream* (both films of which can be purchased in a "Soul Cinema" DVD two-pack at retail).



2) *Vampire in Brooklyn* (1985)

Directed by Wes Craven and starring Eddie Murphy (in multiple roles), *Vampire in Brooklyn* is part horror and part comedy and follows Murphy as a vampire who has traveled to New York City from his native Caribbean island, in search of his mate. When the film was released it was met with mostly negative criticism and ignored by many horror fans for its humor. In recent years, however, a fanbase has developed a taste for the film as it carries a larger following.



3) *Ganja and Hess* (1973)

An anthropologist is studying the lost African culture of Myrtha – a nation that was wiped out thanks to a vampire disease. While doing research, the doctor is infected by an artifact and becomes a bloodthirsty vampire.



5) *Brotherhood of Blood* (2007)

Starring Sid Haig, Ken Foree and Victoria Pratt, *Brotherhood of Blood* is a nice nod to the black-plantation and horror films of the '70s. It follows a team of vampire hunters who infiltrate a vamp nest to rescue a team member.



4) *Cryptz* (2002)

Oh what cheese... produced by Full Moon Entertainment, *Cryptz* is a lower-budget version of *From Dusk Till Dawn* as it follows much of the same formula as wannabe rappers end up at a strip club that employs vampires.



FOREIGN HORROR



1) *Black Sunday* (1960)

Directed by Mario Bava, *Black Sunday* is one of the most iconic and atmospheric vampire films of the 1960s. Starring the beautiful Barbara Steele as Asa, a vampire-witch who is burned at the stake in 1630s Moldavia – Steele returns two centuries later as Kalia, a descendant and a physical double of the menacing Asa. The vengeful vampire-witch has returned from the grave with plans to possess the body Kalia – all the while leaving a trail of bodies. Only Kalia's brother and a handsome doctor stand in Asa's way.

Released in some markets as *Revenge of the Vampire*, the film is one of the few to truly marry the vampire lore with that of witchcraft. Aspects of the vampire mythos were altered (such as a spiked-mask to the face, rather than the traditional heart puncture), and fangs were abandoned during production for appearing too fake. Due to the success of *Black Sunday*, Barbara Steele was able to portray horror characters in films such as *She Beast* and *Nightmare Castle*.



2) *Nosferatu the Vampyre* (1979)

Inspired by the first-ever vampire film, *Nosferatu*, this remake stars the mesmerizing Klaus Kinski along with Isabella Adjani and was directed by film-legend Werner Herzog. Released in 1979 (along with many other vampire productions), the film was eerily beautiful and kept the dark soul of the original intact. Possibly the most artistic title to be mentioned in this issue, "*Vampyre*" helped establish Kinski as a true screen genius whose films have become studied works of art.



3) *Let the Right One In* (2008)

The Swedish vampire sensation – *Let the Right One In* is based off of a novel of the same name. It follows young Oskar who is befriended by a strange girl who moves in next door as he soon discovers that she's not really just a girl. ...



4) *Cronos* (1993)

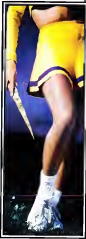
Guillermo Del Toro's unconventional vampire film also stands as a story about a little girl's love for her grandfather and the mysterious device that gives him eternal life at a steep cost.



5) *Perfect Creature* (2006)

Perfect Creature tells the story of an alternate future where vampires coexist with humans who willingly donate their blood to "the brothers." When one of the vampires goes rogue, the brotherhood must send one of their own to aid the human police to stop him.

TEEN VAMPS



1) *Buffy the Vampire Slayer* (1992)

The movie that launched two television series as well as an endless volume of copycats and comic books ... *Buffy the Vampire Slayer* – the movie – starred Kristy Swanson as the titular character, with Rutger Hauer as her nefarious vampire nemesis "The Chosen One's" watcher (or vampire-slaying coach, if you will) was portrayed by horror-vet Donald Sutherland, who was no stranger to vampires himself. The film boasted snarky dialog and (at the time) an original concept revolving around a young girl discovering she was a vampire slayer (as well as a group of scholars who followed vampires throughout history). The film was often overlooked, thanks to its awkward title and plot, and written off by many as being a throwaway comedy (which also featured a post-90210 Luke Perry and Paul "Pee Wee" Reubens as a vamp). Thanks to a persistent creator – Joss Whedon – this film was relaunched as one of the most successful television series of all time with a large fanbase comparable to that of *Star Trek*.

2) *Once Bitten* (1985)

All Jim Carrey wants to do in this '80s comedy is to "get lucky" with his girlfriend (Karen Kopke). But what happens when Jim gets his buttons bit off by the sultry Lauren Hutton – who just happens to be a vampire? You get one of the best examples of the definition "cougar" ever caught on screen. This title features a great dance off showdown, some decent '80s music, and Cleavon Little (*Blazing Saddles*) plays a very flamboyant assistant to the Countess.



3) *The Forsaken* (2001)

A dark and gory teen-vamp flick – *The Forsaken* follows a regular guy who winds up in the wrong place at the wrong time as he has to join forces with a vampire hunter to stop a group of blood-suckers who are eternally young and eternally hungry.



4) *My Best Friend is a Vampire* (1987)

Before he was House's best friend, he was a vampire. Robert Sean Leonard stars as a high schooler who starts going a little batty.



5) *Cirque du Freak: The Vampire's Assistant* (2009)

Based off the best-selling young-adult novels *Cirque Du Freak*, the film follows a boy who runs off to join the circus – and the ranks of the undead. A bit corny (thanks in part to John C. Reilly), but this title is actually quite fun.



15) *Modern Vampires* (1985) • This made-for-TV movie is worth checking out just for the impressive cast list alone – which includes a vampiric Craig Ferguson, Casper Van Dien, Kim Cattrall and Udo Kier.

ASIAN CINEMA

1) *Thirst* (2009)

Directed by Park Chan-wook – the director of the amazing film known as *Oldboy* – produced, directed, and wrote *Thirst*, a beautiful and truly emotion-filled vampire film that manages to mix not just horror but a love story and a tale about lost faith and found redemption.

The story follows Catholic priest Sang-hyeon (The Host's Kang-ho Song) who puts his faith to the test by volunteering for a medical experiment and is stricken with a fatal disease. After a transfusion from mysterious blood, the priest has a full recovery – the very definition of a miracle. Unfortunately, the blood that cured him seems to have also turned him into a vampire. Feeling better than ever, he returns to society where he falls in love with another man's wife. Their love affair turns into a bloodbath and, in Chan-wook's lush style, we witness what can only be described as "pretty horror" pour across the screen. The realism given to the character's situation is unflinching, as the priest soon realizes the curse upon him is too much to handle and must be stopped.

2) *Mr. Vampire* (1985)

The first film in a hugely popular franchise out of Hong Kong – *Mr. Vampire* was released in 1985 and follows a Taoist priest and his dim-witted students who must face off against a vampire they recently unleashed from a botched rebirth. The film inspired four sequels (*Mr. Vampire Parts II* through *IV*), a number of additional related movies (including *Encounters of the Spooky Kind II*, *Magic Cop* and *Vampire Vs. Vampire*) and even a TV series (*Vampire Expert*).

3) *The Blood Drinkers* (1964)

A member of the Blood Island gang, *The Blood Drinkers* is considered one of the better Filipino productions about a vampire's goal to resurrect his lost love via lots and lots of blood.

4) *The Vampire Effect* (2003)

A major hit upon its original release, *The Vampire Effect* (aka *The Twins Effect*) stars two famous pop singers (from the band *Twins*) in the lead roles as vampire fighters who have to stop a vampire duke from becoming the most powerful vampire around. Did we mention that Jackie Chan cameo in the film?

5) *Moon Child* (2003)

A hybrid action and vampire film with some sci-fi thrown in for good measure, this film follows a vampire and the boy he helped raise as they find themselves trapped in a gang war.

SCI-FI VAMPS

1) *Lifeforce* (1985)

Directed by Tobe Hooper, *Lifeforce* melded science-fiction and horror into a potent mix of visually stunning terrors. Written by Dan O'Bannon, the man who gave us *Alien* and *Return of the Living Dead*, *Lifeforce* follows what happens when a trio of aliens are found within Haley's Comet by a group of astronauts.

When the aliens arrive back on Earth, they escape and run rampant through London, turning humans into undead creatures, spreading their infection throughout the city as they feast on the lifeforce of their victims. The only man who can stop them is the lone-surviving astronaut from the mission who found them.

This film is loaded with much of the originality that helped spawn the *Alien* series, as O'Bannon tinkered with the vampire mythos, recreating their image as barikis aliens who feed on life energy, rather than blood. One of the more famous re-imaginings for this film's cult status is of Melinda May's alien character, who roams fully nude throughout the majority of this film.

2) *The Last Man On Earth* (1964) & *The Omega Man* (1971)

Both films were based on Richard Matheson's classic novel *I Am Legend* is the story of the supposed-last human alive in a world ravaged by a plague, changing all the inhabitants to vampiric creatures who can live only in darkness. *The Last Man On Earth* starred Vincent Price as the lonely scientist who must fight for his life, while *The Omega Man* starred screen-legend Charlton Heston in the title role.

3) *Planet of the Vampires* (1965)

Directed by horror legend Mario Bava, the film follows the crew of two space ships that crash on a planet. There, they are attacked by aliens who take over the bodies of the dead and use them to strike against and kill others.

4) *Daybreakers* (2009)

Starring Ethan Hawke and Sam Neill as vampires on opposite sides of a war, *Daybreakers* tells of a future where a plague has invoked vampires who become more and more feral as their food supply of human blood dwindles to nothing. Willem Dafoe also stars.

5) *Priest* (2011)

Paul Bettany stars in this comic-turned-vampire epic about a future world where a warlord preys leaves his city to hunt for his missing niece who was kidnapped by vampires.

LOVE STORIES



1) *To Die For* (1988)

While not a well-known entry in the vampire film universe, *To Die For* (also known as *Bram Stoker's Dracula: To Die For*) was the precursor to many of the vampire romance novels you know today. It also didn't skimp on the gore or body count which is always a plus.

Real estate Agent Kate Wooten (Sydney Walsh) meets a mysterious man on a night-time cruise ship party and almost goes home with him. She later crosses paths with the man when she rents him a house, and they wind up falling in love. What she doesn't know is that her mystery man happens to be Vlad the Impaler (or Vlad Tepesh, if you will) and he has some really heavy baggage following him around. Amanda Wyss from *A Nightmare on Elm Street* and Brendon Hughes co-star. The title was released to DVD in 2005 by Triumph Marketing and is currently out of print (fetching high dollars on the secondary market). The film had a direct-to-video sequel called *Son of Darkness* which starred Michael Fried in the title role of Dracula.

2) *House of Dark Shadows* (1970)

Based off the legendary television series, this film follows the soap's vampire storyline, with many of the series' original castmembers back in their respective roles. Barnabas Collins awakens from a 200-year imprisonment in his coffin to find things greatly changed in Collinwood. However, he soon finds a woman he believes to be the reincarnation of his lost love and decides to make her his vampire bride. Sadly, this title has never been released to DVD.

3) *Tale of a Vampire* (1992)

Based in part on the works of Edgar Allan Poe, this creepy tale featuring a vampiric Julian Sands (Warlock) also deals with a reincarnation of a lost love returned.

4) *The Wisdom of Crocodiles* (1995)

The Wisdom of Crocodiles (aka *Immortality*) stars Jude Law as a different variety of vampire—who is searching for the woman who can save him from his tragic existence.

5) *Dance of the Damned* (1989)

Released in 1989, *Dance of the Damned* tells the story of a vampire and the stripper he meets after walking into her club. She could be his salvation—or his destruction. The film is set to be remade next year with Roger Corman set to executive produce with the original film's director, Kell Shea (*Poison Ivy*) returning.

THE GORiest

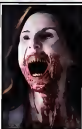
1) *Darkness* (1993)

Leif Jonker's *Darkness* (aka *Darkness: Vampire Version*) is an overlooked gem in the independent-film world released in 1993. Director Leif Jonker acted as writer, editor, FX artist and producer for the film (did we mention he was only 19 at the time the movie was filmed in 1991?). Easily the goriest vampire film to date, this title is well known among GoreHounds for its record number of exploding heads. Star and vampire hunter Gary Miller, along with Jonker create some truly impressive gore sequences that will astound the most seasoned grue junkies. In the film, a town is being overtaken by an army of vampires as a young survivor sets out to battle the undead, armed with a chainsaw, holy water and a shotgun. A digitally restored version of the film was released in a two-disc DVD set by Barrel Entertainment. (Barrel's video catalog includes such underground classics as *Nekromantik*, *Nekromantik 2*, *Schizom: Into the Mind of a Serial Killer* and *Last House on Dead End Street*.)



2) *30 Days of Night* (2007)

Steve Niles and Ben Templesmith's 2002 best-selling comic book, *30 Days of Night*, was adapted to film in 2007 by Sam Raimi's Ghost House Pictures. Directed by David Slade (*Hard Candy*), the story centers on an Alaskan town settling in for a full month of darkness as it is besieged by a pack of bloodthirsty vampires. WETA Workshop proves that good CGI gore can exist when mixed with practical effects—making this one of the goriest vampire movies to date.



3) *Against the Dark* (2009)

Steven Seagal and a group of vampire hunters slice and dice their way through a hospital overrun by vampires in this surprisingly gory title.

4) *Blood for Dracula* (1974)

Also known as *Andy Warhol's Dracula*, Udo Kier plays a sickly Dracula in this Warhol-produced gory interpretation of the Bram Stoker classic. Seeking out the blood of a female virgin, Dracula heads to Italy where he is told pure-virgin blood is more plentiful—something Dracula soon discovers may not be entirely true....



5) *Scars of Dracula* (1970)

Largely considered the goriest of the Hammer Dracula pictures (and starring Christopher Lee)—this 1970 film may not be a very good example of Hammer Horror, but it is a fun Friday-night pizza flick at the very least.



VAMPIRE ANIME

1) Vampire Hunter D (1985)

Only one of the grandfathers of the supernatural-based anime, *Vampire Hunter D* follows "D" – a champ (a half breed spawned from a human and a vampire coupling) – as he hunts and destroys vampires in a futuristic wasteland filled with strange creatures, myths and a pseudo sci-fi technology. With over 20 books written on the vampire hunter, this 1985 anime took the genre by storm. It followed D as he is hired by a young girl to find and kill Count Magnus Lee – a vampire who has bitten the girl. By killing the Count, it will prevent the girl from turning into a bloodsucker herself. *Vampire Hunter D* has spawned a number of novels, toys and video games – and rightfully should be voided from this list (as it stands as one of the best anime in existence – let alone featuring vampires). However, the Western world has still yet to truly embrace this Asian creation (that even has a sequel – "Bloodlust" released in 2000). While it is one of the most popular anime ever produced, it is still ripe for discovery by US audiences.

2) Blood the Last Vampire (2000)

One of the most popular vampire anime to come from Japan – *Blood the Last Vampire* spawned numerous follow-ups as well as a live-action film. Saya is the last original vampire and battles creatures called Chiroptera, which are batlike monsters that feed on human blood. This 2000 film takes place in 1996 Japan. Saya is part of a secret team destroying daemons when she is sent undercover as a student at the Yokota Air Base in Fussa-shi, Tokyo.

3) Vampire Princess Miyu (1998)

Miyu and her companion, Larva, hunt down demons and supernatural creatures to send back to the darkness from hence they came. Although she looks young (no more than 13 or 14), Miyu is ancient with the blood of a human and demon coursing through her veins.

4) Hellsing (2001)

The franchise follows the vampire Alucard and his partner, Seras, who are part of the Hellsing Organization who kill other vampires. The anime was set as a series that spawned a multitude of merchandise and memorabilia.

5) Trinity Blood (2005)

An anime series that follows the Vatican's, a secret group controlled by the church who uses a superhuman priest to fight in a futuristic war against the vampires.

THE WORST

1) Vampires Suck (2010)

Not to be included or confused with the rest of this article – we thought that after a marathon of vampire films, some of our readers may get overzealous and try certain titles NOT on this list. This is our chance to stop you from moving forward with viewing certain of the lesser films in the genre. Please be warned.

Possibly the worst film, if you are a vampire loyalist, is a title that actually came out just last year – *Vampires Suck*. While many hardcore horror fans would relish at the idea of making fun of *Twilight* – they would have to sit through an equally bad movie in *Vampires Suck* to accomplish that goal. Worse yet – this supposed spoof of the *Twilight* Saga actually bears too striking a resemblance to the film it is trying to make fun of – serving as a comedic interpretation of the subject matter rather than a goof on it. What makes it worse is even fans of *Twilight* didn't buy into the comedy – as the film carries a horrid four percent rating on Rotten Tomatoes (with 33 percent of audiences enjoying it).

2) Van Helsing (2004)

Hugh Jackman jumped from playing Wolverine in *X-Men* to vampire-hunter Van Helsing in this vain attempt at launching a James Bond-like franchise out of the horror genre. Sadly, the movie showed too many monsters down our throats with a nauseating amount of CGI and poor creature designs (on all fronts, from vampires and werewolves to the Shrek-like Mr. Hyde). Too flashy with too many characters and ideas helped cause this film to fall completely flat upon arrival.

3) BloodRayne (2005)

Uwe Boll has become synonymous with bad movies – and this title is one of the main reasons why. The fantastic cast featuring Kristanna Loken, Ben Kingsley, Michelle Rodriguez and Michael Madsen could do nothing to save this film from being horrible... simply horrible.

4) Revamped (2007)

Jeff Reder writes, directs and stars in this clunker about a businessman who is turned into a vampire and caught in a war between humans and the undead.

5) Vampirella (1996)

Talisa Soto (*Mortal Combat*) and Roger Daltrey star in this unfortunate film version of the Forry Ackerman-created *Vampirella* comic book. Directed by Jim Wynorski (*Chopping Mall*), this film does little to enhance the source material.

THE MAN WHO WOULD BE POE: JEFFREY COMBS AND NEVERMORE

• by Jessica Dwyer

Jeffrey Combs and Stuart Gordon are well known for their collaborations on one of horror's most famous author's works: H.P. Lovecraft. But recently, thanks to the *Masters of Horror* television series, the two found themselves bringing the work of another literary great to life. In what is arguably the best episode of the "MOH" series, Gordon and co-writer Dennis Paoli created *The Black Cat*, a story based upon the life and fiction of Edgar Allan Poe. But it was Combs' astounding transformation into the tortured author that helped inspire the team to collaborate further, the result being the acclaimed one-man Poe stage show, *Nevermore*.

One of the most dedicated and honest showcases produced of the man who gave life to the mystery genre as well as some of America's most beloved horror tales, *Nevermore* doesn't shy away from Poe's many faults. Combs brings a manic and melancholy soul to this tortured genius never given the recognition he deserved in life. Anecdotes and occurrences from the author's life are mixed with his literary works, recited by the gifted actor with an air of insanity and, at times, heartbreaking sadness. Many years after Poe's death, Combs has eerily resurrected him, perfectly capturing Poe's state of mind as he reflects on a life full of ups and downs.

Nevermore began its run at the Steve Allen Theater in Los Angeles where it became a massive hit, with Combs later going on tour with the production. (The show's creators hope its success will result in it someday being resurrected as an Off-Broadway production, so more fans can enjoy it.) On the eve of *Nevermore*'s final performance, I spoke with Combs about the interesting cobblestoned path he'd gone down as the man who was Poe.

HorrorHound: How did this play come to be, as I know you had a lot of input into its creation?

Jeffrey Combs: I'd say it was a pretty collaborative thing. You have to go back about five years. I love reading history books – non-fiction and fiction – and I was looking for historical figures to portray. I was actually very wary of Poe because one of my goals was to honestly expand the way people thought of me, i.e. not just as a horror actor. I love horror and I think it can be a great thing, but I wanted to expand my diet as an artist. Anyway, I picked up this Poe biography, saw some pictures and thought, "There's a little bit of a resemblance there, if you worked at it really hard with the makeup..." Turns out, he's my height and my color of eyes and I thought, "Okay, that's sort of falling into place." So I read the book, and was really captivated, because he's so much more than what we think of as a horror writer, as a master of dark tales. He was a gorgeous poet and a very complex, so-called multi-stratified man. So I wrote Stuart on, asked him, "Why has no one ever made a movie about Poe? The man's life is so sadly beautiful and contradictory." [Stuart] didn't say much, but a year and a half later he e-mailed me with a script attached for *The Black*

Cat and said, "Would you like to play Poe?" It was a gift from the gods. I thought it was a brilliant idea, taking this story written in first person and incorporating Poe as the protagonist so you could weave biographical details of Poe's life into this story about a man tormented by a cat. It's a brilliant slant. While we were sitting there filming, Stu looked over and said, "Wow man, I really feel like I'm sitting here with Poe. You should do a one man show." And my first reaction was "Not going to happen." I'd put my heart and soul into that part.

HH: It has to be draining – slipping into that frame of mind.

JC: It's very draining. I think it was one of the best things I've ever done on film and I was just beat down and exhausted. Plus, that is not necessarily a world that I wanted to reside in longer than I had to. Maybe a year went by, whereupon the economic downturn came along and the bottom fell out of our industry as well as every industry in America. All through this time, Stu was gently pushing this idea, but I'm resisting. Finally, I got to a point where I said, "Maybe this would be good, maybe it will help me not feel so fucking helpless and take control at least on some level." Once that decision was made, all sorts of happy accidents started to occur. Stu and I started getting together and figuring out what the evening might look like. We had some really great ideas about the form of the evening and the dramatic context – the pieces that would be done, and in what order. It was very harmonious and collaborative. I contacted *Masters of Horror* about my costume for *The Black Cat*, because we knew we needed that, and they said, "Wow, you're lucky. We just sold off our wardrobe because we're not coming back for another season. So, we'll pull yours out and send it to you." Then we called the SFX house and asked them, "Do you still have the mold for that nose?" "Oh yeah, we found it! You can have it." Things like that. I remember Stu calling me and saying, "I found you a theater." That's kind of an important thing... having a space. Then, it was just up to me to get this stuff into my brain pan, to remember this voluminous work, and for Dennis Paoli, the writer, to research the quotes and letters and things [Poe] said, the things that would tie the stories and poems that I read together.

HH: How long was the run?

JC: We opened for a four-week run and that turned into six months. The response was overwhelming, and we kept extending and extending. Last year, I toured it around to Montreal and Austin, then to Baltimore to perform *Black Cat* where he was buried.

HH: How was that to do, to perform where he lived and died?

JC: It was a great experience. It was a great honor to perform where he lived and died.



JC: That was really an amazing experience. In order to get to places where I needed to be to go on [stage], I had to walk by his grave. It was spiritual, very deep and meaningful. Although the vast majority of people were just thrilled by it, there were people that put Poe on a perfect pedestal. He can't have any flaws. They were saying, "Why did you have him drink?" Well, he did drink and it did destroy his life. This is a theatrical piece that sort of conveys things, it's not literal. Then one guy said, "Well, he wasn't an alcoholic." Really? He wasn't? No? "He was allergic to alcohol." Really? He's allergic to alcohol? Wouldn't that be what an alcoholic is? It was unbelievable, the enabling going on there.

Combs would very much like to return to the world of Poe with *Nevermore*. Hopefully, the stars will align for that to happen, much as they did at the beginning of his journey into the tragic author's life. But as that is still a dream (within a dream), we can look forward to a graphic novelization of the play to be penned by Steve Niles, a man who knows a thing or two about the dark and scary. With a different artist illustrating each of Poe's tales from the play, this could be an incredible showcase for some amazing talent. Combs and Niles are currently working together on the project, hoping to create something new yet just as impressive as the *Nevermore* play itself. 📖



COLLECT THIS!

GIMMICK VHS BOXES

Gimmicks and the motion-picture industry go together like peanut butter and jelly. Since the dawn of cinema, producers and production companies have attempted every trick in the book to make their films more successful, and in the end, make these clever hucksters a hefty profit. During the VHS era, the mindset was no different. While the promotional regimen of most VHS companies consisted of a simple item such as a hat or pen, there were however a few that took their self-beliefs a step further and began implementing gimmicks right on their own products (packaging). One company who was all over this new twist in the promotion world was Imperial Entertainment. They released three horror films with 3-D vacuum covers glued to the cardboard sleeves — the title *Dead Pit* even featured a slider option of light-up eyes (although finding one that works nowadays... is another story).

Aside from 3-D, as a lot of companies (such as Pisan and Vidmark) attempted other VHS gimmicks — from holograms and “move-able” covers to “bleeding” and talking boxes. Gimmicks are common in today’s DVD and Blu-ray market, with companies releasing their films in for with prop replicas, in cases and books. These gimmicks help make these covers more collectible than the standard releases of the same films, especially if they can wear a scar or the boxes set on a shelf and were used hundreds of times a day and eventually wore down to nothingness (at least nothing anyone... would want to own). But my fellow-VHS hunters know mint boxes still exist. It’s the hunt that drives us to the hunt.

Nothing Too Fancy!

Sure, lights and 3-D covers are cool — but studios can garner your attention in other ways too! How about “anticlerical covers”? Not fancy enough for yet? We have examples of holy-water, chicken-um (like all this comic book covers of the mid-’90s), blood-bag, coin-shaped or pull-tab changing covers. Video companies truly explored all options.

Article by Matt Moore
with additional reporting
by Aaron Crowell and
Richard Valenzuela



They Talk! They Light Up!

While many different gimmicks were utilized throughout the VHS Boom to help make each home video release more enticing for potential customers, two of the coolest were the talking and the light-up VHS boxes. Most shoppers simply can “talk” video on tape or “video” movie and were usually or was into the custom movie or a fun little lighting night. Finding a mint box that includes a working push button is nearly impossible! Rhino Home Video took this gimmick to the next level with their *Microwave Massacre* release that included sound AND lights.



Vacuumized Covers

A common gimmick (if you can use the term) could be the vacuumized 3-D covers that begged to be touched. Many of these covers also included flashing eyes (*Metamorphosis*, *Dead Pit*). The feature was not limited to VHS boxes at the time, as vacuumized backlit signs could also be seen at video stores for films such as *Twins*, *Chinatown*, *Message 2*, *From Beyond* and *A Nightmare on Elm Street*. With 2, 3, 4, 5 thanks to Media Home Video.



FIX THE CHAPEL

In this installment of *Horror's Hallowed Grounds*, I am departing from the usual format in effort to help raise awareness of the possible demolition of a landmark of horror history. One of the few remaining structures from

George A. Romero's classic 1968 film *Night of the Living Dead* is in jeopardy of being torn down. It's the Chapel located inside the Evan's City Cemetery. Built in 1923, it is also in the scenes as Johnny (Russ Streiner) and Barbara (Judith O'Dea) park their car in front of before they go to place the urns at the tombstones. It is also in the scene as the first zombie (Bill Hixson) tries to break the car window to get to Barbara.

I've been to Pittsburgh several times having visited all of the *Dawn of the Dead* locations as well as other films shot in the area, but I am embarrassed to admit that as big a fan as I am of the original *Night of the Living Dead*, I have still yet to visit those locations personally. Being known as the horror locations guru I've always enjoyed being the guy that uncovers these locations first. In the case of the *Night of the Living Dead* locations, they have long been common knowledge among horror fans a way, I guess perhaps I took them for granted thinking that they'll always be there and I can just check them out next time.

Gary Streiner was the sound engineer on *Night*

of the *Living Dead* as well as a brother to one of the film's stars, Russ Streiner. For a few years now has been putting on the *Living Dead Fest* in Evans City, and not too long ago he started up a Facebook page to connect with fans of the film. Through this page, a community of horror fans have banded together to help preserve this *Horror's Hallowed Ground*. I recently spoke to Gary and he told me how it all happened:



ing the fans to come there because of the film and felt that horror fans could possibly be disruptive and disrespectful of the property. However, as the word quickly spread like wildfire on Facebook, the fans began to rally behind me and ultimately pushed me forward.

"So I went to the meeting and pled my case, and they surprisingly opened up their arms to me. I was told it would take \$50,000 to restore the chapel. They asked me how much time I thought it would take to raise the money, and before I could answer, they said 'would a year be enough time?' I said yeah, I think I could raise it in a year.

"That following weekend

"A fan e-mailed me and asked what was going on with the festival, and quite honestly, I wasn't planning on doing it that year because I had just gotten too busy with other things. I had mentioned to this fan that the chapel was in danger of being torn down and I was going to see if I could take this year to focus on that effort instead of the show. The fan replied to me that his mother-in-law was on the committee of the cemetery association and that he could get me into their upcoming meeting to discuss it. At first I was a bit hesitant because my previous experiences with the owners of the cemetery was that they didn't really like encourage-



there was a local horror convention and someone posted that we should take flyers to the convention to raise awareness, and before I knew it, fans had created a dozen different flyers that we could choose from. We printed them up and took them to the show. There are so many efforts being made by the



fans to help raise money for the cause. Various artists are auctioning off original artwork. There are a series of horror stories being written to be sold for the Kindle. Another fan is making custom rups. Information on a lot of these fan-generated efforts can be found at www.facebook.com/groups/savehachapel.

Terry Callan has created a really cool piece of artwork that is being currently sold as an art print, T-shirt and hoodie on the www.fixthechapel.com Web site. We are also looking into giving the fans an opportunity to be immortalized at the location in the form of engraved "memorial bricks" that would be

used for the walkway up to the chapel as well as on the chapel's porch.

"Another cool thing happening is that I was contacted by a fan named Edward Gonzales who is a historical archeologist, and he wants to help try and get the chapel registered as a historical landmark because of its use in the film. This would obviously protect the structure from ever being torn down. However, that can't be done until the 50th anniversary of the film, which isn't until 2018, but he wants to get all of the paperwork going now so we are meeting with him soon.

"Now that Facebook has provided a great connection with the *Night of the Living Dead* fans, it blows my mind that almost 44 years later so many people still care about and love this movie. I believe that all of that sentiment and energy the fans are showing for this cause is very similar as to what ours was back when we made this film."

At the time this article was written, \$12,000 had already been raised towards the effort. Please support the fight to save this *Horror's Hallowed Ground*.

Find out more information and make donations at www.fixthechapel.com. You can also make your donation by check or money order, made payable to "Fix the Chapel", and mail to:

Fix the Chapel
P.O. Box 32
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photos by Josh Wickschaff



SLASH & DINE

While vampires thrive on blood, we mortals love our pizza and garlic bread. These recipes are great snacks to compliment any vamp film. So sit back, relax and remember to load on the garlic to keep those bloodsuckers away!

Garlic Pizza Bites

Ingredients:

Store bought pizza dough / Pepperoni slices /
1/2 lb block of mozzarella cheese, cut into cubes /
Garlic infused olive oil (Simmer sliced garlic in olive oil for 4-5 mins) / Oregano and parmesan cheese to sprinkle on top

Directions:

Preheat oven to 400 degrees. Flatten small pieces of dough into circles and top with a pepperoni slices and cubes of mozzarella. Wrap the dough around the pepperoni and cheese and pinch to seal. Arrange pizza bites on a parchment covered baking sheet. Brush with garlic olive oil and sprinkle with oregano and parmesan cheese. Bake for 20-25 minutes. Serve with garlicky marinara.

~ "Garlic dressing" ~



Vampire Repelling Garlic Bread

Ingredients:

1 head garlic / 1 Tbsp olive oil / 1/5 cups warm water /
1 (.25 oz) package active dry yeast / 1 Tbsp sugar /
2 tsp salt / 1 Tbsp shortening, melted / 4 cups flour

Directions:

Preheat oven to 400 degrees. Slice off the top of the head of garlic. Drizzle with olive oil and wrap in foil. Bake for 40 minutes. Cool. Remove cloves of garlic and set aside.

In mixing bowl, combine yeast, sugar, salt, shortening and water. Stir to combine. Stir in flour, one cup at a time, and mix until smooth (you do not need to knead). Cover bowl and let rise in a warm place for 1 hour.

Punch down dough. Divide in half. Let rest, covered, for 10 minutes. Roll one half of the dough into a rectangle, about 12 inches long. Sprinkle half of the garlic cloves on about 1/2 inches long. Sprinkle half of the garlic cloves on the dough and roll up jellyroll style. Divide the remaining dough in half and repeat, but make the rectangles smaller (about 4 inches long). Roll up with the remaining cloves of garlic and shape the rolls into a cross, pinching seams to seal. Place cross on a baking sheet covered with parchment paper and sprinkled with cornmeal. Sprinkle top of dough with cornmeal if desired. Cover and let rise 45 minutes.

Cut a few slits in the top of the bread with a sharp knife. Bake at 400 degrees for 25 minutes or until light brown on top.



Blood Cocktail

Ingredients:

4 scoops vanilla ice cream / 1/2 cup milk
2 shots vanilla vodka / 4 Tbsp corn syrup
2-3 drops red food coloring

Directions:

Mix corn syrup and red food coloring. Drizzle down the insides of your glasses. In blender, mix ice cream, milk, and vodka. Pour into glasses and drizzle any remaining corn syrup on top. Serves 2.



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HORRORHOUND WEEKEND

Here's a look at the amazing HorrorHound Weekend event, which took place November 11-13th, 2011, in Cincinnati, Ohio! This was the largest HHW Cincinnati event to date, and the hotel was at capacity, thanks to a number of exciting horror film-reunites that took place, including pulling cast and crews together for such films as *Friday* (the 13th, Part 6, Part 7, Part 8), *The Walking Dead* and *Ghostbusters*. Speaking of which, the Real One Ghostbusters were in full force at the event, which included a prop museum and a film replica Ecto-1 sitting outside of the hotel for all to enjoy!

Fans delighted in seeing cast members reunite from classic films such as *Merry, Portrait of a Serial Killer* (Michael

Rooker, Tom Towles) and *Black Christmas* (John Saxon, Margot Kidder). We even hosted our first tattoo event – the Screamling Ink Tattoo Festival – presented by Marc Draven. Fans who attended could have participated in a number of cast-reunion Q&As over the weekend, or sat in on one of our impressive film screenings, where titles like *Chillerama*, *The Sleeper* and *Cold Sweat* were proposed. Lines went through our vendor hall as commodities such as Full Moon, Synapse Films, MPI, Severin, TriStar, Amazing Figure Modeler, Fright-Rags and Toe Tag Pictures (just to name a few) offered rare in-person opportunities to pick up their limited-edition products and swag.



Movie Premiere: Many films screened at this past HHW event, including *DV* and *Machete* *Machete* *Unleashed*. In fact, HHW hosted the premiere screening of the indie horror feature *Down the Road* (with Clint Howard).

HorrorHound Weekend: Did you miss out on this past November's HorrorHound Weekend event? No worries – we're another event set for March 23-25th, 2012 in Columbus, Ohio – visit www.horrorhoundweekend.com for details!

HORRORCOSPLAY

We had so many amazing costumed attendees at this past November's *HorrorHound* Weekend event, we felt it was only fair to give those individuals who were captured on camera by the *HHN* staff their own spotlight in this issue's coverage of the Cincinnati event.

One of the most impressive aspects of attending these shows (whether it be a *HHN* event or one of the other great shows around the US, such as Spooky Empire or Fight Night Film Fest) is the level of dedication fans show to their favorite horror films, characters or simply the genre itself - with original characters ranging from zombies to werewolves. Here is just a sample of the amazing cosplay witnessed over the weekend of November 11-13th, 2011. Thanks to everyone who participated!



CALLING ALL COSTUMED PSYCHOPATHS!

HorrorHound Magazine will be teaming up with *Lost or Forgotten Photography* to host a special Costume Party & Contest at this March 23-25th, 2012's *HorrorHound* Weekend event! A celebrity panel of judges will choose winners in various categories - prizes will be given to many participants with a grand prize winner who will receive a professional photo shoot and a pin-up featured in a future issue of *HorrorHound* Magazine! See our Web site for details!

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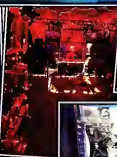
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FANTASY COLLECTOR SPOTLIGHT



FANTASY Joe Hart

This issue's Collector Spotlight comes all the way from Canada, thanks to New Jersey-native Joe Hart. A horror fan since the age of 4, Joe plans to transcend his love of films such as *Creepshow* and *The Thing* in a whole new way. Joe

mentioned, "I will be bringing for the first time ever *Creepshow* Expo (Vintage movie posters and movie memorabilia) to mark its 30th anniversary along with the *ThingFest* 30th anniversary in 2012, which is a nonprofit event using my personal collection." Included are photos of Joe's collection, or as he put it, "a glimpse into my passion that has such a magnetic pull that horror movies have impacted my life and have led me to my obsession." 📺

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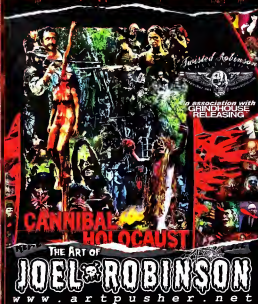


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THEY CAME FROM THE KRYPT!

by Jim Kirtley

There are iconic names in the horror genre that everyone knows. Chaney, Karloff, Price, Cushing, Lee, Quary. Wait... Quary? Never heard of him? Does the name Count Yorga ring a bell? Yes? Good. At least we can start there. Robert Quary was the actor who almost became a huge horror star. American International Pictures intended to groom him to be their next Vincent Price, even signing him to exclusive contract where he could only make horror movies for them. Of course, the ink was barely dry on said contract before AIP decided to nearly stop making horror pictures altogether. Such is life in the movie business. For this descent into the Krypt, we're going to cover two very similar films, both starring Quary as a vampire and both made within a couple of years of each other. Get your garlic and crosses and mind the steps as we go down... and back... to the early 1970s.

Robert Quary was born in Santa Rosa, California, and aided by his high IQ of 168, graduated high school at the age of 14. After school, he started acting in radio shows and even started a theater troupe after joining the army. He had all the makings of a future star with great looks, distinct voice, and most importantly, a dominating screen presence. Under contract with Universal, he made his film debut in Alfred Hitchcock's *Shadow of a Doubt* (1943), and over the next two decades, appeared in countless TV series and radio programs. Then, in early 1970, he learned of a soft-core sex film in pre-production called *The Loves of Count Yorga*, Vampire. After reading the script, Quary suggested to the filmmakers

Our second offering is not *The Return of Count Yorga* (although if you enjoy the first film, you should seek out the sequel), but rather a project on which Quary actually served as producer as well as star: *The Deathstalker* (1972). Shortly after the success of *Yorga*, Quary became involved with a production company that wanted to make horror movies, mainly through his friend and fellow actor Ray Danton. Danton was anxious to try his hand at directing and wanted Quary to star in his first film.

Quary's character, Khorda, is a Charles Manson-type figure preaching his strange gospel to disenchanted '70s youth looking for someone to show them the "meaning of it all." He quickly takes over a house full of hippie squatters with his philosophical lessons on the mysteries of life and, one by one, starts to make them into vampires. One of the kids, Pico (Bill Ewing, who resembles a young Billy Jack), realizes that something isn't right with Khorda and tries to get help. Of course, as in *Yorga*, getting anybody to believe a vampire is trespassing around has its challenges.

While following many of the same bloodsucker trappings, the filmmakers change it up by throwing in a bit of Satanism for extra flavor; and Danton conjures some wonderful imagery for his direful debut. But again, it is Quary who carries the day. With his piercing blue eyes and authoritative voice, he seizes the other characters' attention, as well as that of the audience.

However, once AIP discovered that *Deathstalker* had been made outside of Quary's exclusive contract, they acquired the film, and it seems as a means of punishment, buried it with a very limited release. (In fact, it was never even released to videotape, only reaching home video when Retromedia released it on DVD in 2002.) After appearances in a few other AIP titles — *Madhouse* and *Sugar Hill* among them — the studio lost interest in horror and Quary (though they kept him under contract, even blocking him from appearing as the vampire in the acclaimed *The Night Stalker* TV pilot). Thankfully, schlockmeister Fred Olen Ray kept the star working throughout the '80s and '90s in a string of low-budget features. Not great films, but it kept him employed doing what he loved.

Robert Quary passed away on February 20, 2008. Though he only made a handful of horror classics, they live on, making him as immortal as Count Yorga or Khorda. As horror fans, we must make sure that he is not forgotten and that his films are kept alive, so that future generations can savor the horror of his work.

WITNESSES OF THE DEATHMASTER



that they make it a straight-horror film. They agreed, under the condition that Quary play the lead role, which he gladly accepted. AIP picked up the completed film, changing the unwieldy title to something a little more palatable... *Count Yorga, Vampire*.

At that time, England's Hammer Studios were still cranking out their vampire programmers, trying to find new stories to plod *Dracula* into, but all were still gothic period pieces. Weisfeld/director Bob Kaljan's innovation with "*Yorga*" was setting the classic vampire story within a modern-day context. The film opens with the standard dulcet-toned narration about vampires and their history... all while we watch a pickup truck driving through Los Angeles with a wooden coffin in the back. But despite taking place in modern times, the story sticks to traditional vampire lore and mythology: sunlight, stakes, crosses and the power they command, they're all here.

Yorga poses as a phony medium, his local "society circle" séances a smokescreen for his darker motives: finding a steady food supply while acquiring women for his vampire harem. A young doctor (Roger Perry) realizes that one of his female friends has been bitten and is now developing the early stages of vampirism. But as one might imagine, convincing a modern-day world of the undead truth is no easy task.

We got quite a few memorable moments, from vampire women stalking about to the final confrontation between Perry's vampire killer and the undead Count. But the main reason *Yorga* works as well as it does is Quary's captivating screen presence and his deliciously arrogant manner of condescension towards his human prey. Quary excelled at playing the villain, his consummate air of superiority suiting him perfectly for these roles. Not to mention the fact that he plays the scary-looking vampire.



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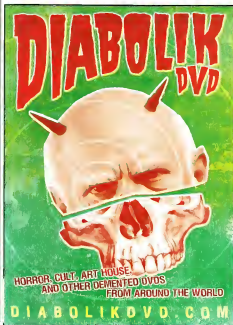
NEXT ISSUE

Next issue goes gothic as Johnny Depp and Tim Burton reunite to bring *Dark Shadows* back to life. We take a detailed look at the new film (which also stars Jackie Earle Haley, Michelle Pfeiffer and Chloë Grace Moretz), as well as the original horror soap opera that inspired it. Fans of this Dan Curtis hit from the '60s will not want to miss out on this issue!

Aside from *Dark Shadows*, *HorrorHound* will explore the history of writer/director/producer Dan Curtis – who not only created *Dark Shadows*, but a number of other iconic horror entries as well, such as *Kolchak: The Night Stalker*, *Triology of Terror*, *Burnt Offerings* and so many other theatrical and made-for-TV movies and series.

In issue #34, we will also celebrate the 90th birthday of Christopher Lee, looking back on his career in (and out) of horror. Lee's career has crossed over with some of the greatest film franchises of all time (*Dracula*, *James Bond*, *Star Wars* and *Lord of the Rings*) – and he continues to add credits to an already-bolstered resume, like a role in the upcoming Tim Burton film – *Dark Shadows*.

In addition, *HorrorHound* #34 will take a peek into Hammer Horror and delve into other macabre material from this era of gothic filmmaking via our various feature articles, including *GoreHound*, *Video Invasion* and *Killer's Krypt*. Regular articles such as *Movie*, *Home Video*, *Toy*, and *Comic News*, *Horror's Hallowed Grounds* and *HorrorHound's* Hall of Fame (*Fan's Choice*) will complete next issue's content – as well as the voting results for the best in horror of 2011. ★



CONVENTION CALENDAR

Horror Movie Conventions and Autograph Shows:

Monster-Mania Con

March 9 thru 11th, 2012
Cherry Hill, New Jersey
www.monstermania.net
(Featuring Robert Englund, Tuesday Night and more!)

HorrorHound Weekend Columbus

March 23 thru 25th, 2012
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www.horrorhoundweekend.com
(Featuring Natasha Henstridge, Pam Grier and more!)

Cinema Wasteland

March 30 thru April 1st, 2012
Strongsville, Ohio
www.cinemawasteland.com
(Featuring Sergio Martino, John Saxon and more!)

Tides of Torture

April 12 thru 16th, 2012
West Caribbean Horror Cruise
www.tidesoftorture.com

Monsterpalooza

April 13 thru 15th, 2012
Burbank, California
www.monsterpalooza.com
(Featuring Caroline Munro, Sara Karloff and more!)

Blood on the Beach

April 20 thru 22nd, 2012
Virginia Beach, Virginia
www.bloodonthebeach.net
(Featuring Anthony Michael Hall, a *Lost Boys* reunion and more!)

Motor City Nightmares

April 27 thru 29th, 2012
Novi, Michigan
www.motorcitynightmares.com
(Featuring Jonathan Brack, Sid Haig and more!)

Texas Frightmare Weekend

May 4 thru 6th, 2012
Dallas, Texas
www.texasfrightmareweekend.com
(Featuring Ernest Borgnine, Tony Todd and more!)

Crypticon Seattle

May 25 thru 27th, 2012
Seattle, Washington
www.crypticonseattle.com
(Featuring Ricou Browning, Sonny Landham and more!)

WonderFest

May 25 thru 27th, 2012
Louisville, Kentucky
www.wonderfest.com

Film Festival and Haunting Tradeshow Events:

Nevermore Film Festival

February 17 thru 19th, 2012
Durham, North Carolina
www.carolinatretheatre.org

The Indy Horror Film Festival

March 3rd, 2012
DeKalb, Illinois
www.indyhorrorfest.com

SXSW Film

March 9 thru 17th, 2012
Austin, Texas
www.sxsw.com/film

International Horror and Sci-Fi Film Festival

March 30 thru April 4th, 2012
Phoenix, Arizona
www.horrorscifi.com
*See next issue for more show listings

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HORRORHOUND HALL OF FAME House of Usher

When Roger Corman received his honorary Oscar in February 2010, many in Old Hollywood must have assumed hell had frozen over. Wasn't this the same Roger Corman who had directed such '50s low-budget chudders as *Attack of the Crab Monsters*, *It Conquered the World* and *Little Shop of Horrors*? Wasn't this the same B-movie mogul who churned out flamboyantly tilted drive-in exploitation swill like *Teenage Caveman*, *Night of the Blood Beast*, *Attack of the Giant Leeches*, *Women in Cages*, *Private Duty Nurses*, and *The Navy vs. the Night Monsters*? All true, but this same enterprising individual also entertained millions, as well as giving career starts to future Hollywood luminaries Francis Ford Coppola, Jonathan Demme, Martin Scorsese, Ron Howard, Jack Nicholson, Joe Dante, Robert Towne, Dennis Hopper, James Cameron, Peter Bogdanovich, Gale Ann Hund, Debra Hill and many others. Through his avocur production companies and outside the major-studio system, Corman built an empire with an eye for fresh talent, tight fists and low-budget-high-thrills moviemaking.

While Corman's success is associated more with savvy business dealings and a knack for providing lowest-common-denominator entertainment, there was a defining moment in his career where art and commerce collided. The year was 1960 (a banner year for horror indeed, with Alfred Hitchcock's *Psycho*, Michael Powell's *Peeping Tom*, Terence Fisher's *Brides of Dracula*, Georges Franju's *Eyes Without a Face* and Mario Bava's *Black Sunday* all finding their way onto screens around the globe). Corman, inspired by the success of Hammer's new versions of *Dracula* and *Frankenstein* being conjured across the pond, set out to produce his own version of Technicolor Gothic fare, his alchemy including two legendary horror scribes separated by more than a century and a certain dusk-toned resident of St. Louis, Missouri.

The well-read Corman hit upon the writings of Edgar Allan Poe as ideal source material to adapt (not only because their morbid themes and action suited his purposes, but being in the public domain, they were free). Corman's business formula at the time was to produce two low-budget black & white films at the same time (if possible, on the same sets), then release them as a double feature through independent distributor/production company American International Pictures (AIP). But for his flagship Poe film, the ambitious producer/director convinced the skeptical moneyman to surrender his usual two-film budget to make a single picture, one that would be in color... with higher production values all around.

Corman then sought out Richard Matheson, who was already earning a strong reputation as a horror/fantasy writer with his novels *I am Legend* and *The Incredible Shrinking Man* (the latter adapted himself for the 1957 film version) to expand Poe's short story, "The Fall of the House of Usher," into a feature-length film. Written in 1839, this classic tale of terror follows the "curse" of the Ushers, specifically their last surviving members, Roderick and Madeline. However, due to the story's brevity, Matheson could not simply port Poe's slim narrative onto the screen—as a solution, he expounded on many of the author's common dark themes, as well as changing Poe's nameless narrator's reasons for visiting the Usher household.

In Matheson's version, Philip Wndthrop travels to the secluded Usher mansion to seek his fiancée Madeline, only to be informed that both she and her

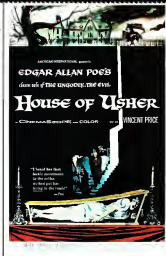
by J. Luis Rivera & Aaron Christensen

brother Roderick are afflicted with a mysterious disorder; a heightened sensitivity of the nerves. Roderick spins a haunted tale of the ancient family curse, believing that the Usher bloodline must cease in order for their woes to be ended. Philip understandably rejects this fanciful notion, but as days pass and tragedy strikes, the House of Usher eventually gives up its secrets while turning on its residents.

Script in hand, Corman proceeded to assemble an incredible creative team, all of whom would work with him time and again. Les Baxter (who wrote the whistling theme for TV's *Lassie*) was recruited to create "Usher's" memorable music. Cinematographer Floyd Crosby (father of rock-legend David Crosby) and art-director Daniel Haller combined forces to create an impressive visual tapestry of doom and despair that belies the film's less-than-extravagant budget. (Usher also marks the first appearance of the infamous "chicken coop" shot, a sequence that would pop up throughout the subsequent "AIPoe" film cycle, where the burning rafters of a structure appear to fall onto the camera lens.)

Finally, to this illustrious night sky of artists, a shining star was added: Vincent Price. At this point in his career, Price had earned his horror stripes in Andre de Toth's *House of Wax* (1953), Kurt Neumann's *The Fly* (and its sequel), and William Castle's *House on Haunted Hill* and *The Tingler* (both 1959). But his reign as the "Crown Prince of Horror" truly began the moment he bleached his hair white and shaved off his signature mustache to essay the mad master of the house, Roderick Usher. In his dedication to hall his on-screen sibling's marital union, Price expertly employs his stock-in-trade hamboe tendencies to their fullest, eternally on the brink of hysteria or despair. Finding an actor capable of inhabiting this larger-than-life character was the critical element Corman needed—it's no exaggeration to state that this is the film that made Price a household name.

Corman's audacious quantum leap from his usual dramatic output caught moviegoing audiences off guard, and the turnstiles spun accordingly. Monster kids embraced Hammer's flesh 'n' blood American cousin, with its bold colors, period costumes, luminous busty females and haunted, theatrical performances while critics praised Corman's skilled pacing and composition. The success of *Usher* spawned seven more trips for AIP to the Well of Edgar, including *The Pit and the Pendulum*, *Tales of Terror*, *The Raven* and *The Masque of the Red Death* (oft heralded as Corman's finest directorial effort) and furthered the careers of all involved. In honor of the superb efforts of Uncle Roger, Uncle Vincent and Uncle Richard, we proudly welcome House of Usher into the HorrorHound Hall of Fame. 🐾



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WEREWOLF BY TIM MASTIN
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A woman with long blonde hair, wearing a black and white outfit, is posing in a dynamic, crouched position against a bright, cloudy sky. The image is part of a promotional poster.

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